Kine WEEKLY

MAN POWER: THE TRADE WANTS TO KNOW

CLARK GABLE alone would make it a great picture—
SPENCER TRACY ditto—
CLAUDETTE COLBERT likewise—
HEDY LAMARR the same—
PUT THEM ALL TOGETHER they've made the greatest entertainment that any showman could wish for!

CLARK GABLE

CLARK GABLE · SPENCER TRACY

CLARK GABLE · SPENCER TRACY · CLAUDETTE COLBERT

CLARK GABLE · SPENCER TRACY · CLAUDETTE COLBERT · HEDY LAMARR

M-G-M's "BOOM TOWN"

with **FRANK MORGAN** · Directed by JACK CONWAY · Produced by SAM ZIMBALIST

MORE THAN A CONTRACT

Form 45. 12,500
Mult. 11/39 F.39

TWENTIETH CENTURY-FOX FILM COMPANY

Head Office, 31/32 Soho Square, London, W.1

Agreement made ~~this~~ how ~~day of~~

TWENTIETH CENTURY-FOX FILM CO., LTD., of 31/32 Soho Square,
called the "Renter") of the one part and

(hereinafter called the "Exhibitor") of the other part, whereby it is agreed
The Renter shall let and the Exhibitor shall hire a copy of the TWENTIETH CENTURY-FOX MOVIE-
TION (or Productions) which (or if more than one each of which) is hereinafter called the Talking Produc-
the first column of the Schedule hereto (hereinafter called "the Schedule") for performance only at the
mentioned in the Schedule for the period specified in the second and third columns of the Schedule in consider-
fee or share of receipts defined in the Schedule and upon and subject to the terms and conditions endorsed hereon.

H.O. DATA
L.B.
C.R.B.
B.T.R.

ACCEPTED
M.D.S.
M.B.D.
Date

BRANCH
N.P.
L.B.

SCHEDULE

THEATRE
TOWN
TITLE
(Column 1)

"KIPPS"

"Hudson's Bay"
"Spectacular and Exciting
. . . . . it's box-office success is certain."
"Cinema."
"Big Scale Adventure Appeal"
"Daily Film Renter."

"Kipps"
"Great Wells' Classic
Makes Fine British Production"
"Lavishly produced . . . superlative stellar acting . . . . grand light comedy entertainment with resounding appeal to popular audiences and connoisseurs alike."
"Daily Film Renter."

"Kipps"
"Scores Fine British Entertainment"
"Is well out of the ordinary run of films. It has the charm and quaintness of its era, re-created to fascinating effect, while its simple theme is designed to appeal to a wide public . . . . .
Should prove of great value to showmen."
"Cinema."

GOOD FRIDAY TAXATION PROTEST
See page 10

Kinematograph WEEKLY

No. 1773 Thursday, April 10, 1941. Vol. 290

IDEAL KINEMA WITH THIS ISSUE

A.C.T. VOTE FOR STATE FEATURE PRODUCTION

Annual Meeting Report

MORE CO-OPERATION URGED BETWEEN STUDIO AND DOCUMENTARY WORKERS

THE report advocating the establishment of a State feature production organisation was adopted at the annual meeting of the Association of Cine Technicians.

Resolutions approving the establishment of a Films Commission, Films Credit Corporation, a studio standard agreement and closer co-operation between studio and documentary sides of the Industry, were also carried.

Criticism of the Chairman of the Film Council was a high spot of the General Secretary's address.

Criticism of Sir Frederick Whyte, the chairman of the Films Council, by G. H. Elvin, general secretary of the Association of Cine Technicians, was voiced at the annual meeting on Sunday last, when reporting upon the A.C.T.'s representations concerning the Schedule of Reserved Occupations. There had only been one regrettable feature of A.C.T.'s campaign in connection with the alteration, Mr. Elvin said, that was the refusal of the chairman of the Films Council to call a meeting to discuss the matter on the grounds that a quorum might not be obtained.

Mr. Elvin dismissed this excuse as ridiculous, and said that the Films Council meetings had generally been well attended, and certainly on such an important matter every member who could possibly attend would be sure to do so. Fortunately, A.C.T. had other means of reaching the ear of the President of the Board of Trade—otherwise the matter would have been pursued further. He did suggest, however, that the chairman might be a little more active, not only in the interest of the industry, but to defeat the impression which was being gathered in certain quarters that he did not take his duties seriously.

Not Necessarily Socialism

Introducing the report on a State Film Industry, summarised in last week's KINE, Mr. Elvin dealt with criticisims which had been voiced, which had dismissed it as Socialism.

The setting up of a State Industry was not necessarily a Socialistic measure, and other factors, which it would be irrelevant to discuss, were essential to the introduction of Socialism. The committee which had drafted the report represented several political views, and both the majority and minority opinions expressed at last year's annual general meeting. Their sole concern had been with the business expediency of obtaining the best possible film industry.

Dealing with the matters of immediate concern, Mr. Elvin emphasised that the report did not ask that production be entirely taken over by the State. It merely said that just as at present there is a State "shorts" enterprise, so there should also be a feature film organisation. It did not ask that there should necessarily be State distribution.

The issue was not one of Socialism or private enterprise. The issue was whether we wanted a decent film industry, whether it could be obtained under the present structure of the Industry, and if not, what was necessary?

Danger of Bureaucrats

In the discussion which followed, S. H. Cole (British National) and Dan Birt (Verity Films) emphasised the necessity of democratic control of any organisation which might be established, and sounded the danger of Whitehall bureaucrats being substituted for the present controllers of the Industry.

Ralph Bond (Strand Films) stressed that it was essential that the industry adopt a

Continued on page 19

Trade Labour Reservation Inquiry

MINISTRY COMMITTEE MEETS TO-DAY

SIR WILLIAM BEVERIDGE has written to the Producers' Association on the subject of labour reservation, explaining the willingness of the Government to hold a special inquiry and to include representatives of the industry on the committee.

The names put forward by the Ministry of Labour and National Service and by the Producers' Association are: W. V. Sharpe (Ministry of Labour), R. Nunn-May (Ministry of Information), E. A. Cohen (Board of Trade), Col. A. C. Bromhead (Ministry of Information) and S. Rowson (Board of Trade).

Representing the producers are Maurice Ostrer and Reginald P. Baker; George Elvin and T. O'Brien in the interests of the employees; and Harold Boxall, in view of his knowledge of the laboratory side of the business. In addition, there will be representatives of American interests.

The first meeting will be held this Thursday afternoon.

The letter of Sir William Beveridge was addressed to W. Glenvil Hall, M.P., as secretary to the Producers' Association, and explains the scope of the inquiry as suggested by Mr. Sharpe after his recent meeting with the Trade.

Pending the findings of this inquiry, it is proposed that the present ages of reservation should be maintained, or if agreement was not reached on this, that occupations engaged in film production should be reserved. The results of the committee's investigation will determine subsequent action in the call-up.

Sir William expresses the hope that the first proposal will be accepted and wishes the inquiry to cover the whole ground and make its conclusions rapidly.

Copies of the revised "Schedule of Reserved Occupations and Protected Work" will be available for purchase to-day at H.M. Stationery Office depots.

Substantially, the schedule introduces a new principle of "protected work."

OUT-OF-STUDIO ATTENDANCE OF FILM ARTISTES

Court Rules in Favour of Supers

Film artistes engaged on a daily basis, at salaries up to two guineas per day, are entitled to half-a-crown for each attendance they make on the direction of their employer, under a ruling made by the Industrial Court.

The Minister of Labour referred to the Court a claim made by the Film Artistes' Association against British National Films, Ltd., under one of the rules governing employment of film artistes, which provides for payment for "calls other than at the studio for purposes other than shooting."

The issue between the parties, who were heard on March 31, was whether an artiste, called to make more than one attendance on the same day, was entitled to 2s. 6d. for each attendance, or whether one payment would cover more than one attendance on the same day.

The Court was of the opinion that the words of the rule required payment for each attendance.

LONDON PREMIERE BOMBSHELL

L.C.C. Ban Film without Viewing

Sensation was caused in Trade circles on Tuesday by the sudden decision of the L.C.C. to ban, without viewing the picture, the presentation of the Columbia production "Married But Single," which had been granted an "A" certificate by the B.B.F.C.

The announcement was made at the conclusion of the Press show at the Regal, where it was to be the holiday offering. It was stated by a Columbia executive that the action of the Council followed the appearance of a paragraph in a Trade paper (not the KINE.—ED.).

Max Thorpe said: "We were told 'You must not show the picture until we have seen it,' but when we asked for it to be viewed on Wednesday, the L.C.C. declared it could not be seen until after Easter."

London and provincial critics who saw the film at the Regal described it as a very entertaining picture, and quite innocuous.

U.S. FROZEN MONEY

Hopes for Agreement Reopening

HOPES that the British Treasury may agree to the release of a greater amount of frozen money at present retained in Great Britain are expressed in the annual report of the Hays Organisaton, reported in a cable from the Kine. New York correspondent.

This course could only be achieved by a reopening of the currency agreement at present in force.

The report states that the total of the blocked currency by November next when the present agreement is due to expire will be 24,000,000 dollars.

NEW SUNDAY HOURS

5½ Hours Show the Limit

LONDON, MIDDLESEX AND EAST HAM HAVE SIGNIFIED THEIR APPROVAL OF FIXED HOURS OF OPENING ON SUNDAY AS SUGGESTED BY THE LONDON AND HOME COUNTIES BRANCH, C.E.A.

The proposed new hours are May, June, July, 5-10.30; August and September, 4-9.30. Hours after September are to be the subject of review.

Reporting to the London County Council the Public Control Committee states:

Normal hours permitted by the Council for kinema entertainments on Sundays are 5.30 to 11, but, during the present emergency, earlier hours are permitted under the arrangements reported on October 22, 1940. Kinemas which close not late than 7 on Sundays are permitted to commence their entertainments at 1.30, while those which do not close until 9 cannot commence before 3.30.

We have considered representations made by the London and Home Counties Branch, C.E.A., for approval of fixed permitted opening and closing times for specific periods from April to September, 1941, as set out in our recommendation. We are of opinion it would be administratively convenient to have fixed sets of hours throughout London and see no objection to the hours suggested.

In fixing the proposed closing hour of 10.30 on Sundays during May, June and July, the extra period of daylight during those months has been taken into account. The usual total period of 5½ hours for Sunday kinematograph entertainments will not be exceeded.

The committee also recommends the appointment of John Cliff and John K. Battley as chairman and vice-chairman, respectively.

TROOPS DEMAND M. OF I. FILMS

Scope for Special Liaison Officer

Capt. J. A. L. Duncan asked the Secretary of State for War what liaison there was between the War Office and the Film Department of the Ministry of Information regarding the showing of Ministry films to Army units, and if there was no adequate liaison would he appoint an officer or officers to secure this; how many M. of I. films had been shown at kinema shows to the troops during the last six months; if he was aware of the strong desire on the part of the troops to see such films and what steps he was taking to meet the demand.

Richard Law, Financial Secretary of the War Office, said that both the Naval, Army and Air Force Institutes and the proper department of the War Office were satisfactorily in touch with the M. of I. on the question of showing films produced by the Ministry to Army units.

Gell Homeward Bound

W. J. Gell, managing director of Pathé Pictures, Ltd., is expected to leave New York at the end of this week by Clipper on his return to England.

He will bring news of the new Monogram product which comprises 53 features, including 24 Westerns, and of his company's plans regarding them.

Mr. Gell has been in Hollywood, surveying conditions, and was due to return to New York this week.

Fire Watchers' Rights and Privileges

EMPLOYERS MUST REGISTER NAMES

N.A.T.K.E. Analysis

WITH the aim of conveying to kinema employees their duties and privileges when acting as fire-watchers, T. O'Brien, National Secretary of the N.A.T.K.E. has sent to all branch officers, with a copy of the Government's Explanatory Memorandum under Air Fire Prevention (Business Premises) Order, 1941, some notes on its working.

He states that the Trades Union Congress General Council has exerted pressure upon the Ministry of Home Security to secure an amendment of the Order, and as a result the leaflet has been issued.

This secures

(a) The right of employees in any undertaking to be fully consulted through their Trade Union representatives if they are organised, before any scheme of fire-watching is put into operation.

(b) That provision should be made for meals, where possible, or a payment in lieu thereof, hot drinks, adequate sleeping accommodation when not actually on duty, and for allowances to cover extra expenses. Also the provision of fire-fighting equipment, headgear, etc.

(c) That existing negotiated agreements for the payment of fire-watchers are protected if the schemes are working satisfactorily, and it provides for further agreements to be made in future.

In Case of Personal Injury

Mr. O'Brien asks members to note the provision in the leaflet that members of fire-prevention parties — including fire watchers, whether paid or unpaid—will be accepted by the Ministry of Pensions for the purpose of the Personal Injuries (Civilians) Scheme. Physical injuries which arise out of or in the course of the performance of fire-watching duties, and which do not arise out of or in the course of his employment in any other capacity, are covered by compensation as "war injuries" under the scheme.

But, before such cover is effective, employers must register the names of their fire-watchers with the local authority.

If he has not registered his fire-watchers, they are entitled to withdraw from the fire-watching until the employer does register them, Mr. O'Brien declares. The provisions of the Workmen's Compensation Acts do not cover any accident sustained by a person which arises out of or in the course of the performance of his duties as unpaid or voluntary fire watcher.

The legal position of a full-time paid fire-watcher under the Workmen's Compensation Acts and Common Law is somewhat obscure. In any event, he is covered by the "War Injuries" scheme, as explained above.

Cases for Compensation

The Ministry's memorandum states that a Civil Defence volunteer receives compensation "if he sustains 'war service injuries,' i.e., injuries which arise out of the performance of his duties, and which do not arise out of and in the course of his employment in any other capacity. . . . He receives compensation not only if he is, for example, struck by a splinter or burnt by a fire caused by enemy incendiary bombs, but also if, for example, he slips and injures himself whilst on duty, even though no air raid is in progress at the time."

HAROLD BAIM RESIGNS FROM RENOWN

Harold Baim has resigned from Renown Pictures, of which he was co-director with James G. Minter, for the purpose of starting his own distributing unit.

J. M. Phillips continues as sales manager of Renown and may be contacted at 111a, Wardour Street, W.1.

BRITISH MOVIETONE NEWS

Moves with the War

KINEMATOGRAPH WEEKLY

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"NATIONAL IMPORTANCE"

NO doubt a time will come when we really know what chance this Trade will have of retaining enough man-power to keep alive. Some sort of a settlement must come sooner or later, but the uncertainty that now prevails is purgatory for an industry which has to live by taking thought for to-morrow, and next week, and next month.

Naturally the first claim of the nation for fighting men is admitted without question; the film world has done and will continue to do its share with loyalty and enthusiasm. Equally important is the contribution it, and indeed all other industries, can make to help forward "work of national importance."

It is in this department that we feel entitled to ask for some clear statement describing the Government's ideas of what constitutes nationally important work. We ourselves, in the light of many expressions of opinion, feel that the entertainment of the public, the maintenance of its morale, and the provision of mental relaxation that is given so cheaply in the kinema is one of this country's most obvious necessities.

After the provision of food, clothing and civil defence, the mental well-being of the population is one of our highest responsibilities. Our part of the task is being carried out under increasing strain, but with no falling off in efficiency. Maybe it is harder every day, but the patron never knows that, nor would he, of course, show any concern if he did.

Large numbers of kinema employees having already taken a more direct part in the country's war effort, we naturally exhibit anxiety as the margin of experienced and trained employees narrows. It begins to be so attenuated in some parts that the reserves some of our optimists talked so airily about have been brought into the front line and, truth to tell, have not proved so very successful.

On the face of it, for instance, we expected the dilution of the projectionist staff by women to be at least a useful alleviation. It is not going too far if we say that something more than good intentions is necessary when we have to train an operator.

Growing youths are like gold-dust; they can get a job anywhere, whether they are trained or not; the women, too, find the call of the munition factory hard to resist. And people who ought to have known better are realising now that an operator is a highly skilled man, whose accumulated knowledge can hardly be valued accurately until we see how he deals with an emergency.

Meantime, in the production world we do at least seem to have convinced the Ministry of Labour and National Service that there is a good deal more at stake than the transfer of a few technicians from studios to barracks. It is now appreciated that these men have been doing highly specialised work, that the goods they produce are of prime importance, and that if they are removed they cannot be replaced.

There is, we know, an official inquiry now being organised which will gather information from production chiefs and balance it with the official demands of the Government. What will be the findings we have no means of guessing; there is, however, one promising feature about the plans for this committee's work, and that is the determination that it shall report as rapidly as possible.

Long Shots

BRILLIANCE FOR "BARBARA" — GLIMPSES OF GLASGOW—GLEBELANDS SNOOKER—DAN BENJAMIN PROGRESSING — A GAS-MASK INTERLUDE—SINGING WITH GRACE

BRILLIANT uniforms of officers of high rank in the British and Allied services gave the première of "Major Barbara" at the Odeon, Leicester Square, on Monday, a quality of picturesqueness as well as symbolising by its variety and gaiety the hopes of the Allied cause.

ROYALTY in the person of Prince Bernhard of the Netherlands, leaders of Society and heads of Government departments, together with leading Trade personalities, were present, all being welcomed to the screening of the Pascal picture under the ægis of Oscar Deutsch.

BILL THORNTON, debonair as ever, was upstairs, downstairs, here, there and everywhere, helping his staff smoothly and efficiently to shepherd the patrons streaming into the Odeon to their already booked seats. The house full boards were up well before the Shavian "parable," as he terms it, was unfolded.

CLYDESIDE'S recent blitz doesn't seem to have had any bad effect on business in Glasgow. Theatres, I found on a recent trip, have suffered more than the kinemas. For the first two days attendances were not up to normal standards, standards by the way, that have been almost on the record-breaking side, but by the middle of the week business was back to pre-blitz figures and exhibitors were cashing in all over the city.

AT the Paramount, in Renfield Street, Charlie Young is planning to join the Royal Air Force, and his call-up is due almost any moment now. It is significant that Freddie Fuller, late of the Carlton, London, is to be seen around the theatre, although his appointment as manager is not announced. Charlie Young has made himself a very popular figure since he has been in charge, and the Paramount at lunch time looks rather like a miniature press club when most of the big noises of the local newspapers foregather at specially reserved tables.

AS usual, one of the most bustling and busy people in the town is Alex. King, who seems to be tied up with most of the local charities and defence schemes. In whatever spare time he can manage he makes his usual trips to London, welcomes visiting celebrities and finds time to run a circuit of kinemas. Somehow or other he manages on top of all these other activities to keep his golf handicap down to reasonable and even formidable dimensions.

DEBORAH KERR, pronounced "Kar," visiting Glasgow for the screening of British National's "Love on the Dole," had to be content with the name Kerr, pronounced Kerr during the trip. Deborah, a Helensburgh girl, was given a grand reception by the Glasgow press, who were willing to grant her slightest whim, but shied at the pronunciation of "Kerr" as anything but "Kerr." Karr kanny?

I WAS talking to John Baxter last week about anything and everything; much of our conversation was just reminiscence and we got back to boyhood days. I thought little more of it until I saw "Love on the Dole" and then it was I appreciated the true value of early impressions.

FOR if ever a picture depended upon the sincerity and sensitiveness of its director, surely this poignant study of the underdog is the finest example. Baxter, as a small boy, knew these people and periodically visited them, and I am not surprised that those scenes of his early days deeply impressed him. Having the gift of expressing in pictorial form his feelings, he must have felt—as most of us who saw it did—that "Love on the Dole" was his ideal vehicle.

SUNDAY opening has reached Glebelands, where next Sunday a special show is to be given to the guests at the C.T.B.F. convalescent guest-house. It will be remembered that Western Electric presented the projection outfit four years ago and the arrangement of the room enables an audience of 75 to see the show in very comfortable conditions. During recent months conditions have militated against the use of the outfit, but it is hoped that it will be more frequently used in future.

IN this connection, it is only right to acknowledge the considerable help contributed by Mr. Mackee, of the Vaudeville, Reading, in running the film shows, and the willing service of his chief operator, Mr. Usher, in devoting his time to securing a first-class standard of presentation.

H. D. MOORHOUSE, who has resigned from the chairmanship of the Manchester and Salford C.E.A. Branch

SNOOKER is one of the absorbing pastimes at Glebelands, and here on Friday last, Sir William Jury, Reginald C. Bromhead and S. F. Ditcham, visiting Glebelands on his return from a Cornish holiday, entered into competition before an unusually large audience of guests.

LATER in the day Bill Black, who was the winner of the snooker tournament a few weeks ago, tried conclusions with W. H. Robbins for the challenge cup presented by R. C. O. Viveash. W. H. had won the cup two years running, and had Bill Black not disturbed the sequence would have had it for "keeps." Now it has to be won all over again.

IT is good to know that greater keenness is being shown in the matter of allocations to the Fund from Sunday opening. Hove, Spilsby and Brighton have recently sent cheques on account of Sunday opening.

DAN BENJAMIN'S many friends in the industry will be glad to learn that he is making good progress following the serious operation he underwent a fortnight ago. He still has to take things quietly in a nursing home in Hove, but he hopes to be able to go home at the Easter week-end, although it will be some time before he is in full harness again. He is deeply grateful for all the kind messages and enquiries, which have been so numerous that it has been quite impossible to answer individually.

FIVE weeks at sea and 6,000 miles from home two neighbours in the film Trade came face to face on a troopship a few weeks ago. G. J. Baker, formerly manager of the Odeon, Penge, tells me in a letter just to hand and dated February 8 that he had that day unexpectedly met Sam Lewis, who was formerly assistant manager of the Astoria, Old Kent Road. We had a long conversation, says Mr. Baker, in fondly reminiscent strain, he says. Did Mr. Jamieson's ears burn that day?

NOVELTY of musical presentation has placed Edward Farley, now resident organist at the Odeon, Leeds, in the forefront of his profession. His latest interlude, which caught the fancy of the whole audience, was a gas-mask item, during which he played musical selections while wearing his mask.

BUT this was not the whole purpose of the item, for Edward Farley had a safety-first aim in view with the national interest to the fore. This was to support the recent Government appeal to members of the public to carry their masks with them wherever they go.

A TWELVE-minute interlude was played and at its conclusion the manager offered two seats for the next week's programme to every member of the audience who was carrying his or her gas mask. The result was astonishing. Only 42 out of the audience of 1,600 were able to qualify for the free seats. How some of those present must have wished they had been more obedient to the Ministry of Home Security's appeal.

UNDER title of "My Song Has Wings," the life story of Grace Moore is to be featured in a special programme in the B.B.C. Home Service next Sunday from 1.15 to 1.45 p.m. The programme, written by Harry Alan Towers with the full co-operation of Columbia Pictures and presented by Charles Maxwell, will present the star's biography with the aid of special recordings of songs she sang in the many Columbia hit-pictures in which she appeared, including "One Night of Love," "On Wings of Song," "The King Steps Out," "I'll Take Romance," and "For You Alone."

"TOUJOURS la politesse" has extended to kinema projectionists since the entry of women into the profession of film projection. "One of my difficulties in training a lady operator," said a Liverpool chief to the KINE, "is that my male assistants are too chivalrous. They won't let her lift even a spool of film. I want her to become proficient and to do under my supervision the duties she would normally be called upon to do in the projection room. I must be cruel to be kind."

A HIGH compliment to J. X. Prendergast and the men under his charge was paid by Commander Firebrace of the London Fire Brigade when he visited York and inspected the City Fire Brigade, together with the York A.F.S., of which J. X. is Commandant at York Castle.

THE occasion was a surprise visit by the Commander, who congratulated the men on their smartness and expressed particular pleasure on hearing of their quick turn-out on various occasions in Yorkshire and Lancashire.

FOLLOWING a brilliant press in which all the critics acclaimed the new Hal Roach comedy as one of the funniest ever, and a highly appreciative B.B.C. review, "Road Show" opened to the biggest figures taken at the London Pavilion in the last two years. This is good going for this remarkable U.A. offering.

THERE is always a delight to be experienced in handling an artistically produced book, whether for typography or illustration or format. RKO-Radio has within the covers of its latest publication, "First Wartime Convention," struck a note which is particularly pleasing. Each leaf in the spirally bound collection is a photograph of star or scene, overprinted without aggressiveness, and with a charm of its own upon which the eye desires to linger. The whole is both a schedule of product and a pleasant example of artistic presentation.

A WHISPER has reached the KINE office that Mrs. G. Baker, wife of Wally Baker (of the Empress, Heaton Norris, Stockport), recently had a good stroke of luck in one of the football pools and lifted a dividend of £805 19s. Like John Gilpin's spouse, Mrs. Baker has a frugal mind, which, combined with patriotism, has seen that the winnings have found their way into War Savings Certificates and War Bonds.

AT long last the disclosure is made that the B.B.C. theatre organ was destroyed during a night raid on London some time ago. Any musician with a critical ear has realised for some weeks past that broadcasts announced as on the B.B.C. theatre organ came from a synthetic instrument, and mention has been made in the columns of the KINE to this effect.

THE STROLLER.

U.S. RELEASES FOR FOUR BRITISH FILMS

Kine. New York Cable from Motion Picture Daily

***ARTHUR LEE** closes deal for four British films; two have been acquired by Edward Small, namely, "Sailors Three" (U.A. release); "Come on George," release unset; Universal gets "Girls Must Live"; "Proud Valley" goes to Supreme Pictures for independent release.*

***MONOGRAM PLANS** 53 features next season, including 24 Westerns.*

***RKO-RADIO** is previewing "Citizen Kane" this week with definite intention of releasing it. The Broadway opening is expected in late April.*

***U.A. IS EXPECTED** to offer twenty to twenty-two films next season; Selznick making two, Korda four.*

***LEONARD GOLDENSON** has been advanced to Head of Paramount Theatre operations.*

***HERSCHEL STUART** and William Powers are expected to leave soon to represent Fox operation of Hoy's Circuit in Australia.*

***RCA ARE** planning a demonstration next month of large screen television for film and theatre. Executives consider it an important step.*

***STATE DEPARTMENT** is taking an active interest in the screen as a means of effecting good will in South American countries.*

Close-Ups

By

Screencomber

HISTORY REFILMED
By Professor Screencomber

FRESH light has been shed on the early days of the Film Industry with the unearthing of a series on faded parchments, dating from the pre-Hollywood era. These ancient manuscripts, which were old even before George Arliss made his debut as "Little Lord Fauntleroy," are likely to upset all previous historical theories considerably.

Thanks to the untiring efforts of Professor Screencomber, these priceless writings are at last available to the world. That eminent historian, having spent a week in retirement poring over the documents, has at last succeeded in translating these tomes into English—or as near English as he is ever likely to get—*pro rata, pro bono publico*, which, translated from the Latin, means "For the benefit of the rats in the public bar."

IN the days when Rome, not Hollywood, was the home of spectacle, we find references to a certain "Imperial" Cæsar. From this we must assume that Cæsar was then managing the Imperial. At this period we know he was experiencing great opposition from the Coliseum, its spectacles being the talk of the town.

While super-spectacle was all the rage, lengthy films had not yet been devised and shorts only were extant, as witness the reference, "'All Gaul' is divided into three parts." We must surmise, then, that the Coliseum had secured first run of "All Gaul" as a counter-attraction to the Imperial.

The live-wire manager of the Coliseum, too, had hit on the idea of a diverting spectacle that provided much innocent amusement among Coliseum patrons—throwing Christians to the lions.

The "throw" in those days was much longer than in most modern kinemas, but that the Romans were not interested in such technicalities is evidenced by the popularity of this novel attraction, which was, according to the faded and tattered advertisement pages of the ancient trade journals —"Held to Extra Playing Time at the Rome Coliseum—Now in its Third Week! Book Our Lions Now—They'll Eat It!"

HISTORICAL NOTE: *In connection with the practice of throwing people to lions, we might well pause a moment to reflect the preponderance of Lion trade-marks among modern renting organisations.*

At any rate, despite the engagement at tremendous expense of Nero and His Hot Music, business at the Imperial was only fair to fiddling, and while Cæsar had no difficulty in getting lions to stage a similar spectacle to the Coliseum's, he was unable, through a shortage of meat coupons, to get the necessary quota of Christian throwees.

GENEALOGICAL NOTE: *It was the custom of the live-wire manager of the Coliseum, one Cecil, to boast that he had the Imperial "Beat by a mile." In the crude Italian of the period he became known as Cecil "Beat da Mile." It is believed that the family subsequently moved to France, where the name was gradually abbreviated to Cecil B. de Mille.*

(*To be continued.*)

STORY CONFERENCE

So it's the Eve of Waterloo. . . .
Say, that's a great idea!
What's a great idea?
This strip tease against a railroad background.
Not the railroad, you sap. You know, "There was a sound of revelry by night. . . ."
How they gonna see?
Who's gonna see?
This cavalry by night, 'ceptin they're the Light Brigade?
Not cavalry, dumbbell . . . revelry . . . whoopee, see? So the revellers. . . .
Listen, you just finished telling me it wasn't a railroad background.
And it ain't.
Then where's these travellers come in?
Revellers, mug, revellers! So this beauty and the chivalry are in the middle of a set of Lancers. . . .
You tryin' to kid me? You said there weren't no cavalry.
Nor there ain't. I said chivalry.
O.K., but how come the Lancers, then?
Listen, stoopid, it's a dance. You know what a dance is, don't you. You've seen 'em truck, well this is a kinda old-fashioned trucking. . . .
Trucks? Say then it *is* a railroad setting.
O.K., O.K., I give up. Let's make "Red Hot Passion," like what you first said.

DREAMING

THE queue stretched for a block or so.
And red and blue the neon's glow
Advertised to all the street
A very special picture treat.

While in the café, "Will you take
Some nice fried onions with your steak?"
The waitress asked us in a mutter,
And helped us to a slab of butter.
A pity she more loudly spoke,
For then it was that we awoke.

REGISTRATION FIGURES

43 Fewer British Features

IN only one department of British film production during the past year is there an increase to be recorded—that of the short film of 11 per cent.—in itself an evidence of the initiative and determination of that band of producers responsible for documentary films. Foreign shorts during the period show a 27 per cent. decrease.

This fact arises from the Board of Trade statistics published last week, a record which reveals a disturbing reduction in feature production from 108 to 65.

	Foreign Long Films	British Long Films	Foreign Short Films	British Short Films
1940-41 ...	400	65	373	230
1939-40 ...	399	108	508	207
1938-39 ...	535	103	776	275

Feature films registered for exhibitors' quota only in 1940-41 numbered 23, compared with 25 in the previous year.

Registered for single quota 20; in previous year 57.

Registered for double quota 19; in previous year 20.

Registered for treble quota 3; in previous year 6.

Total quota registrations of features for the year 65, compared with 108 in 1939-40.

M. OF I. MEET NEWSREELS

Selection of Material

Representatives of the News Association were received on Thursday of last week by Sir Walter Monckton, director-general of the M.O.I., who was accompanied by Lord Davidson, Col. Scorgie and J. L. Beddington, director of the Films Division.

Certain views with regard to the selection and distribution of newsreel material in the national interest were expressed on behalf of the newsreels, and Sir Walter Monckton, having given the deputation a very earnest hearing, promised to make a full report to the Minister of Information, after which he would communicate again with the News Reel Association.

Present for the News Reel Association were E. Reed, C. M. Woolf, F. L. Harley, David Rose, Sir Gordon Craig, F. H. Watts, W. Jeapes, G. T. Cummins and Castleton Knight.

A report of the discussions has been laid before the Minister of Information, A. Duff Cooper, M.P.

"BRITISH" FILMS MUST BE MADE HERE

Hope for Studio Reservations

OUR HIGHLY SKILLED TECHNICIANS

A HINT that producers' representations to the Ministry of Labour concerning the reservation of studio workers might be successful, was one point stressed by Anthony Asquith, President of the A.C.T.

The need for a constant stream of British subjects was also stressed by Mr. Asquith, who said :

Our American cousins are supplying us nobly with arms, aeroplanes, destroyers, ammunition and ambassadors—all of which, and whom, are most welcome. But there is one thing which they cannot supply us with—they cannot make British films for us.

This striking utterance was the keynote of Anthony Asquith's presidential speech last Sunday at the annual meeting of the Association of Cine-Technicians.

The Nelson Touch

To-day, more than ever, it is impossible for anyone but ourselves to make our films, he went on. Only those who are actively in the war, only those who are living and working under "Blitz" conditions, only those who are part of the British Forces who travel to Lofoten or the next port of call, can really adequately and sympathetically portray on the screen those qualities of British life which are essential to a film made either as propaganda or as a record of events.

Never has film production been so much part of the life of this country or so important to it. And when the war is over I hope that those in authority will remember one thing in this connection, and that is the extraordinarily high standard, and particularly the high technical standard, of the films that have been made under war conditions. In the past we have had a good deal of difficulty in convincing them that we had within the A.C.T. as good technicians as any from other countries. I think we may safely say we now have proved conclusively that we have.

Prevent Overlapping

The important thing is that films should be made and shown, and that they should be made by competent technicians under trade union conditions. I am not particularly concerned whether they are made by the present commercial interests, the Armed Services film units, the Ministry of Information, or Uncle Tom Cobley, if the goods can be delivered.

But I do feel there is considerable overlapping, and some form of co-ordination between the varied interests is essential if we are to get the best out of the Industry. Maybe the proposed Films Commission may have such powers. But if not, or if there is delay in the setting up of the Commission, I do trust that some individual Government department, or committee representing the various interests, will be created to prevent overlapping and ensure maximum results.

The Reserved Occupations Schedule

Dealing with matters closely concerned with members' interests, Mr. Asquith spoke of the blow struck by the revised schedule of reserved occupations at the Industry.

"We were surprised to find that although the Board of Trade seemed anxious to give the Film Industry at least a fighting chance of survival, the Ministry of Labour was intending to kill it outright.

"This came to us as a blow, all the greater because it seemed, judging from various speeches, that the Government had at last begun to realise the importance of films as a weapon of war. A.C.T., together with other sections of the Industry, made the strongest possible representation against the proposals, and although there has not so far been an official statement, we have good reason to believe that our representations will have met with a large degree of success."

When the Stalwarts Return

Mr. Asquith closed with a mention of "stalwarts who would be here to-day but for absence on other business. I refer to those of our members, over 300 of them, now in the Armed Forces.

"I trust that those of us who are left behind to make films will do the right thing by them and pledge ourselves during the coming year to do everything within our power to see a Film Industry is maintained, so that when they come back to the newly planned world, for which we already have a Minister, they will not merely come back to lay a wreath on a tomb inscribed with the words: 'Here would lie the remains of the British Film Industry, if there were any remains.'"

THE BRITISH FILM INSTITUTE

Contribution to the War Effort

In the House of Commons, on Tuesday, Creed Jones asked the Lord President of the Council whether, in view of the aid grant to the British Film Institute from the Cinematograph Fund created by the Sunday Entertainments Act, 1932, he exercised any control in respect of general policy and activities of the Institute and could he indicate the part which the Institute was playing in the national effort.

Sir John Anderson replied that the policy of the British Film Institute so long as that body was in receipt of a grant from the Cinematograph Fund must be in accordance with the objects to which the fund was to be applied under the Sunday Entertainments Act, 1932. The Privy Council, who were charged with the administration of the fund, were satisfied with the general policy and that the Institute was endeavouring, within the limits imposed by statute, to contribute to the national effort.

Jack Segal, head of Columbia's foreign exchange operations, has been seriously injured in a motor accident in New York, according to a message received at the company's London offices.

FILM TRADE AS AN ESSENTIAL INDUSTRY

Unanimity of Opinion on Important Issue

ENERGETIC EFFORTS ARE BEING PUT FORWARD TO SCHEDULE ALL GRADES OF KINEMA WORK, BOTH OF MEN AND WOMEN, AS ESSENTIAL WORK. THE NATIONAL ASSOCIATION OF THEATRICAL AND KINE. EMPLOYEES IS DOING ITS BEST, AND A RECOMMENDATION TO THE SAME EFFECT WAS PUT BEFORE THE GENERAL COUNCIL OF THE C.E.A. YESTERDAY FROM THE LONDON AND HOME COUNTIES BRANCH.

Frank Hill, secretary of the Kinematograph Renters' Society, has also expressed his conviction that in view of the work done in the national cause the Industry should be regarded as essential, following submissions made to the Ministry of Labour on behalf of renter members of the society.

Speaking at Sunday's meeting of the Association of Cine Technicians, G. H. Elvin stated that "his reasons to believe that A.C.T.'s representations concerning the Schedule of Reserved Occupations will have met with a large degree of success were based upon a more solid foundation than mere pious hope."

In this connection it is worth while noting that in the United States the Hays organisation, M.P.P.D.A., is claiming that screen work is an important element in national defence.

We are trying, says T. O'Brien in a circular letter to branch officers, to secure *all* grades of kinema and theatre work—men and women—scheduled as *essential work*. If we succeed in this the work done by women in theatres and kinemas will be regarded as war work under the Essential Work (General Provisions) Order, 1941. In that case they will not be called up or be transferred to other employment.

What Registration Means

With the aim of clarifying the problem in the minds of members regarding the effects of registration of women and girls, the N.A.T.K.E. general secretary writes:—

There is much misunderstanding about the new Government Order that requires women and girls, of 20-21 at present, and older ages later, to register.

Registration is not a call-up. It does not mean that every woman will be called up for other work. It means that the Government will have full particulars about all women for future reference.

Some kinema and theatre girls think they will have to go to munition or other war work at once. Nothing of the sort. They may be called upon to do so, of course, but it by no means follows that because they register they will automatically be called up for war work.

GOVERNMENT STATEMENT ON PRODUCTION

Attitude Shortly to Be Defined

NO GOVERNMENT CONTROL

A ministerial statement on the British film-production situation will shortly be made it was announced in the House of Commons on Wednesday. The position of personnel and studio facilities it is anticipated will be fully explained by the President of the Board of Trade.

For some time past the Government have been concerned with the situation and considerable thought has been given to the possibility of placing it upon a more satisfactory basis without prejudicing other aspects of our war effort. It is not the intention of the Government to sponsor a state controlled industry, as the responsible advisers of the Board of Trade believe that the co-ordinating efforts necessary to ensure increased activity can be brought to bear from within the limits of the Industry itself.

The suggestion made by Edgar Granville that a Ministry of Films should be set up for the purpose of assisting the Industry to organise itself upon a sound basis and to enable this "vital field of propaganda to play its full part in total war" obviously does not commend itself to the Government whose spokesman, C. R. Attlee, the Lord Privy Seal, retorted that the Government had no intention of doing so.

Another effort to draw the Government was made by Mr. Granville, who subsequently asked, "In view of the technical difficulties of film production in this country, will he see that highly skilled technicians, of whom there are very few in this country, are not completely lost sight of in this country."

Mr. Attlee: The whole position of the film Industry in this country is under consideration, and I would ask the hon. gentleman to await the statement that will be made by my right hon. friend, the President of the Board of Trade.

An orchestra of street musicians is featured as a stunt by Percival Mackey in the ballroom sequence of the Butcher-Signet film, DANNY BOY, to be Trade shown at the Cambridge Theatre on April 23

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., APRIL 10 AND WED., APRIL 16

Thursday

Jennie (*20th Century-Fox*)

Century Theatre ... **10.30 a.m. and 2.30 p.m.**

Cast: Virginia Gilmore, William Henry, George Montgomery, Ludwig Stossel, Dorris Bowdon, Rand Brooks, Joan Valerie, Rita Quigley. **Director:** David Burton.

Virginia Gilmore plays the title rôle of "Jennie," and the story of how she wins her woman's battle against a family tyrant promises exciting entertainment.

The trouble starts when "Jennie" marries into a family dominated by a tyrannical father, portrayed by Ludwig Stossel, who scored a tremendous hit in "The Man I Married." In the course of her fight to make a human being out of him, she also teaches the rest of his large and unhappy family what fun living can be.

Road Show (*United Artists*)

Cast: Adolphe Menjou, John Hubbard, Carol Landis, Polly Ann Young, Charles Butterworth, Patsy Kelly, George E. Stone. **Director:** Hal Roach.

London Pavilion. 2.15 p.m.

The mix-up in this hilarious subject begins with wealthy John Hubbard throwing a fit to escape being led to the altar and his outraged fiancee, Polly Ann Young, has him confined to a sanatorium. With another inmate, Adolphe Menjou, an eccentric millionaire who has sought refuge from scheming friends and relatives, he escapes.

The two join a travelling circus owned by lovely Carol Landis. Hubbard falls in love with her but his love is not requited because Carol, unaware of his true identity thinks him a softie unable to do a man's job of work. Menjou puts him in a spot by telling Carol that Hubbard is really the world's greatest lion-tamer and Carol forthwith buys a troupe of the beasts.

Another turbulent romance develops between Patsy Kelly, fake Indian Princess with the circus, and a redskin, George E. Stone, who thinks Patsy is the real article.

The fun and schemes are brought to a happy and hilarious conclusion through the incendiary proclivities of Charles Butterworth and the climax, a riot of fun, sees Carol and John Hubbard joint owners of a new circus.

Tuesday

Melody Ranch (*Br. Lion*)

G.-B. Private Theatre. 11 a.m.

Cast: Gene Autry, Jimmy Durante, Ann Miller, Barton MacLane, Barbara Allen (Vera Vague), George "Gabby" Hayes, Jerome Cowan, Mary Lee, Joseph Sawyer, Horace MacMahon, Clarence Wilson, William Benedict. **Director:** Joseph Santley.

This new style super musical Western was made by Republic at a cost of half-a-million dollars, and presents Gene Autry, cowboy star No. 1 and Motion Picture Academy's box-office star No. 4, as a real movie and radio cowboy star, who happens to visit his native town "Torpedo" during frontier day's celebration. Finding that the town is being overrun by the lawless Wildhack Brothers—his enemies since school days—he determines to stick around and clean it up. Jimmy "Schnozzle" Durante, whose unique brand of comedy has made him a favourite of millions, provides lusty humour as Gene's aide-de-camp and sidekick. Ann Miller, whose dancing feet have lifted her to stardom in Republic's de luxe musical, "Hit Parade of 1941," scores heavily as Gene's leading lady.

George "Gabby" Hayes" portrays the grumpy owner-operator-mechanic of the Torpedo Traction Co.—consisting of an antiquated electric tramway which crashes through a barricaded street erected by the outlaws of Torpedo. Barbara Allen has an admirably suited comedy rôle, while Little Mary Lee portrays "Gabby's" granddaughter Penny, and puts over several songs which will rank her among the best of the junior songstresses. Barton MacLane, Joseph Sawyer and Horace MacMahon promote all the villainy of the piece, as the Wildhack Brothers.

The most popular hit tunes of the day have top spot in "Melody Ranch." "Call of the Canyon" and "Never Dream the Same Dream Again" are particularly notable in this respect. "Melody Ranch," the title song, will prove immensely popular and so will the songs entitled "Torpedo Joe" and "What Are Cowboys Made Of?"

Wednesday

Wild Man of Borneo (*M-G-M*)

M-G-M. Private Theatre. 11 a.m. and 2.30 p.m.

Cast: Frank Morgan, Billie Burke, Donald Meek, Bonita Granville, Dan Dailey, jun., Marjorie Main, Connie Gilchrist, Walter Catlett, Phil Silvers, Joe Yule and Richard Carle. **Director:** Robert Sinclair.

Based on the stage laugh hit by Marc Connelly and Herman Makiewicz, the story is set in New York in the days when horseless carriages were a fad and cure-alls were hawked from every street corner. Frank Mogan is given the fullest comedy role of his career in this rapid-fire story of old-time side shows. He runs a hilarious gamut from his famous flutter-stutter-mutter antics to slap-stick in his role of the scampish medicine show speiler with a penchant for "tall tales." Aided by a galaxy of talent, male and female, the film meets the growing demand for comedy for laughter's sake. Heading the supporting cast is Billie Burke as the manager of a theatrical boarding house whose affection is sought by her roguish lodger.

His Affair (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Robert Taylor, Barbara Stanwyck, Victor McLaglen, Brian Donlevy, Sidney Blackmer, John Carradine, Alan Dinehart. **Director:** William A. Seiter.

In a story of a love supremely courageous, endangering the fate of a nation and gambling life itself for a greater stake, Robert Taylor has the rôle of a young officer who is entrusted with a secret mission by President McKinley of the United States. He is to find out who is responsible for a series of daring bank robberies which have become a national menace. Only the president knows of the young officer's mission and it is only he who can help him if his life is endangered. The officer becomes one of the bank robbers and tips off the president when a raid is planned.

The police catch the gang redhanded; some of the robbers are killed and the remainder captured. It is while the officer is in prison, preparing to get in touch with the President that the news comes that McKinley has been assassinated. Thus the one man who could have saved his life is dead.

Kitty Foyle (*RKO-Radio*)

Cambridge Theatre. 2.30 p.m.

Cast: Ginger Rogers, Dennis Morgan, James Craig, Eduardo, Ciannelli, Ernest Cossart Gladys Cooper, Odette Myrtil, Mary Treen, Katherine Stevens, Walter Kingsford, Cecil Cunningham, Nella Walker, Edward Fielding, Kay Linaker, Richard Nichols, Florence Bate. **Director:** Sam Wood.

Presented as RKO-Radio's most important contribution to contemporary screen entertainment and already scoring a sensational box-office success in America, "Kitty Foyle" relates in vivid fashion the career of Kitty from her school-girl days in a third-rate Philadelphia suburb to business success, and against this colourful background is played her stormy affair with a society man and her quieter romance with a young doctor.

In the course of the absorbing action she marries the man-about-town, speedily annuls the marriage because of family interference, keeps the advent of their baby a secret when she learns that he is marrying a girl of his own class, and sets about carving out her own business career with the kindly assistance of the medical man. How she is suddenly faced with the decision that will determine her whole life provides the stirring conclusion of this graphic picture, which is hailed as the finest of Miss Rogers' many successes. Dennis Morgan and James Craig play the respective roles of the socialite and the doctor, and Gladys Cooper also has a prominent role.

CLYDESIDE DISTRESS FUND SHOWS

Greenock Stands Aloof

LORD PROVOST SURPRISED

THE first of a series of Sunday evening shows in aid of the Clydeside Distress Fund was inaugurated in Glasgow on Sunday when 20 theatres attracted large audiences. They were the first of the 200 shows which are to be given over a period of five Sundays. Over 100 of the shows will take place in the Glasgow area.

It was hoped that exhibitors of Greenock would be able to participate in this commendable effort, but the local bench turned down the applications for the Sunday licence for the purpose.

The Lord Provost of Glasgow expressed great surprise at the refusal of the Greenock magistrates to permit Sunday kinema shows for this cause and argued that they might come in under this scheme. He hoped that the Greenock application would be reconsidered by the authorities there.

The Town Clerk of Greenock, in a statement, said the magistrates, while not bigoted regarding Sunday shows, did not favour general opening on Sundays. They had no objections to kinemas being opened for entertaining Service men or for showing Ministry of Information films at lectures.

Sunday Shows in York

"WILL GO ON AS USUAL"

The view that the decision of Parliament against the opening of theatres on Sunday will not affect Sunday kinema shows in York was expressed by J. X. Prendergast, of York, whose efforts for the troops on Sundays in the North have aroused controversy in the ranks of the Leeds Branch of the C.E.A.

"The position will be the same as before, and the kinema shows will go on as before," Mr. Prendergast said.

It will be recalled that York obtained special facilities for entertaining troops immediately after the war began.

Mr. Prendergast said that, following a debate in the City Council, they gave approval to Sunday kinema shows, and this was endorsed by the Government.

"We are looked upon," said Mr. Prendergast, "as providing a specific want. It was said at the time, 'This is the contribution to the war effort by the amusement places.'"

The Sunday opening issue in regard to Mr. Prendergast's efforts is, therefore, unlikely to arise in York

HOLLYWOOD TURNS TO SOUTH AMERICA

Competing with Nazi Product

Stripped of its European income which in normal times furnished nearly half of its spending money, Hollywood seems to be determined to find a suitable substitute in the South American market. This may be the reason for the recent vogue in musicals with a South American background and more or less prominent Latin cast importations, of which RKO's "They Met in Argentine," 20th-Fox's "Down Argentine Way," Universal's "Argentine Nights," and Paramount's intended "Las Vegas Nights" are a few specimens.

The struggle is apt to be hard, because in the territory in question Hollywood-made films are already now meeting with strong competition on the part of Nazi Germany which dumps her films into South America and sells them at ridiculously low figures with the primary purpose of getting Germany and the Germans before South Americans in the most favourable light. Inside of 12 months in one of the larger South American countries the number of German films shown increased sevenfold.

There is reason to believe that this rapid infiltration is part of a much wider and deeper plan. "We shall create a new Germany there," said Hitler in speaking of South America.

It is this ambition, of course, which gives Hollywood's new counterdrive a significance and importance which, in all probability, was never envisaged by its instigators.

RENTER AS CHAIRMAN OF FIRE-WATCHERS

Liverpool Arrangement

Leslie Blond, manager, Liverpool branch G.F.D., is chairman of the fire-watching committee of the area bounded by London Road, Commutation Row, Islington and Camden Street, Liverpool.

In this block are Warner Bros. (who have headquarters), British Lion, A.B.F.D., and G.F.D. offices; W. J. Speakman, chairman, North-Western Branch, C.E.A..

Firms who have their own fire-watching arrangements are co-operating with the other tenants. Each night there are eleven men on duty, including volunteers from the various staffs.

Shops and offices in the block which have no male personnel pay a levy towards the expenses of equipment and comforts for the fire-watchers.

Eccles (Lancs) Justices last Monday have given permission to the licensee, R. W. Fox, for the opening of the Prince's, Monton, on Sundays, April 6 and 13, from 7 p.m. to 9.30 p.m., for the purpose of concerts.

Frank Cellier and Deborah Kerr in LOVE ON THE DOLE (Anglo-American) reviewed in this issue

THE WEEK IN SCOTLAND

All Set for Gleneagles—A Native Returns—Snack Bar Innovation

Last Friday, Deborah Kerr visited Glasgow and was introduced to the patrons at the Anglo-American Trade show in the Paramount of "Love on the Dole." Jimmie Hutchison, the publicity chief of British National Pictures, travelled north and saw that Deborah had a good press.

This Helensburgh-born girl, who is fast making a name for herself, had a full round of engagements occupying the whole day, and returned to London at night.

Blitzed But Smiling

George Palmer, of Motherwell, who is well known in the Scottish Industry, is one of those who suffered in the March Clydeside "blitz." His kinema in the damaged area was one of the "military targets" to get a *Luftwaffe* bomb. Is still smiling though.

Lodge Anima

Evidence of the real live interest now being shown in the affairs of Lodge Anima was reflected in the specially good attendance on Friday, when the First Degree was conferred on two very well-known personalities in the entertainment world in a very effective manner by Brother A. Watt, Past Master, Brother David McCulloch, S.D., and other office bearers.

The R.W.M., Brother W. Bendon, thanked the members for their loyalty and support, and intimated that arrangements were being made to celebrate fittingly the twenty-first anniversary of the Lodge in September next.

Special meetings of the Lodge will be held on Friday, April 18, and on May 16 and 30 in order to cope with the amount of work necessary before the Lodge closes for the summer season.

Cinema Club

The first luncheon under the chairmanship of the new President, Mr. Beveridge, takes place on Friday, and Charles is going all out to have something really worth while for the members' edification and entertainment on that day.

"Gleneagles" Outing

Arrangements have been completed for the annual Cinema Club golf outing to "Gleneagles" on May 16. Exceptional circumstances have necessitated a later date this year, but otherwise all arrangements are as before, and the all-in price is 21s. Tickets will be on sale at the luncheon on Friday and from members of the committee.

The annual competition for the King trophy is also being arranged.

Innovation at Govan

Something entirely new for Glasgow suburban houses is the introduction Singletons have made at their Vogue in Govan of a snack bar and soda fountain.

Smart, comfortable and ultra-modern, with all the latest types of equipment installed, including an all-electric kitchen and with smartly uniformed girls dispensing anything from tea to soup, American ices and soft drinks, the Vogue Snack Bar has been an immediate success.

£2,000 DAMAGE AT DUNDEE

Astoria Ablaze

The Astoria Kinema, Dundee, one of four kinemas in the city, controlled by the trustees of the late Charles Gray, has been damaged by fire. The kinema was closed at the time, and it is thought that the heating system which had been put on in preparation for the evening performance had become overheated and ignited woodwork.

The fire brigade succeeded in saving the projection room, also the screen, and most of the seating. Main damage was to the roof and decorations, and estimated at about two thousand pounds. The kinema will be closed for some weeks to carry out repairs.

Metro-Goldwyn-Mayer announces a change of address of the South Wales branch office. This is now the Pavilion, Cowbridge, Glamorgan (Glamorgan 281) and not Queen Street, Cardiff, as hitherto.

Proudly and Happily
we present
Ginger Rogers
in Her Memorable Performance
as
Kitty Foyle
Which Won For Her Filmdom's
Most Coveted Honour
The Motion Picture
Academy Award
Trade Presentation at the
Cambridge Theatre on Wednesday
the 16th Day of
April at Two-Thirty p.m.

GI
CHRIS

GINGER ROGERS AS

CHRISTOPHER MORLEY'S WHITE COLLAR GIRL

in

KITTY FOYLE

THE NATURAL HISTORY OF A WOMAN

with

DENNIS MORGAN · JAMES CRAIG

EDUARDO CIANNELLI · ERNEST COSSART · GLADYS COOPER

Directed by **SAM WOOD**

PRODUCED BY DAVID HEMPSTEAD

HARRY E. EDINGTON EXECUTIVE PRODUCER

ADDITIONAL DIALOGUE BY DONALD OGDEN STEWART

HERE AT LAST!

TRADE SHOW:

CAMBRIDGE THEATRE

On Wednesday, April 16th,

at 2.30 p.m.

IT WAS WORTH WAITING FOR!

RKO RADIO PICTURES

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David, E. Rose, Esq.
Paramount Film Service Ltd.,
Somerlea,
Maidenhead Court,
Maidenhead. Berks.

31st March 1941.

Dear Mr. Rose,

We have played a number of pre-release Runs on NORTH WEST MOUNTED POLICE and QUIET WEDDING and I am pleased to advise you of the record breaking figures obtained by these outstanding productions.

Reports from our Managers of the excellent attendances at these theatres is an outstanding indicatio of the wide appeal and box-office success these pictures will enjoy on our Circuit and throughout the Country on General Release.

We thank you for these two outstanding winners and we are looking forward to ARISE MY LOVE completing the trio of successes.

Yours very truly,

Wilfred Phillips

WP/BG.

W. PHILLIPS.
Personal Assistant to the Managing Director.

Paramount Pictures

and STILL THEY COME—
from the GREATEST STUDIO in the WORLD!

SECOND CHORUS

ROAD TO ZANZIBAR

I WANTED WINGS

THE LADY EVE

[redacted]

VIRGINIA

H. D. MOORHOUSE RESIGNS MANCHESTER CHAIR

No Reasons Disclosed

S.O. FILM TRANSPORT COSTS

RESIGNATION of H. D. Moorhouse from the chairmanship of the Manchester and Salford Branch, without any reasons being publicly stated, caused great surprise at the quarterly meeting of the branch on Wednesday last. Acting-chairman A. Caplan described the resignation as a bombshell; until that day he had not known of Mr. Moorhouse's decision.

T. E. ROBINSON (secretary) reported the receipt of a letter of resignation from Mr. Moorhouse dated March 26. He added that Mr. Caplan, as vice-chairman, stepped into the chair.

E. CHESHIRE: We are entitled to know what has gone on. The manner in which the announcement is made arouses the disposition to make further inquiries.

A. CAPLAN replied that Mr. Robinson had received a private letter from Mr. Moorhouse and there had not yet been the opportunity for the committee to deal with the matter. It was hoped to interview Mr. Moorhouse shortly and to give an explanation at the next meeting.

"It was a bombshell for us. We do not know the reasons for Mr. Moorhouse's resignation. I did not hear about it until this morning."

Proposing that a vote of thanks be accorded H. D. Moorhouse for the excellent services he had rendered the branch since its formation, the CHAIRMAN said all would regret his decision. He suggested that a letter should be sent to Mr. Moorhouse voicing this regret and expressing the hope that he would support the association in all matters affecting the Trade.

A. SNAPE seconded and the resolution was carried unanimously.

Are Women Trainees a Failure?

H. NEWBOULD, of the Emery circuit, in the course of his report as delegate, made particular reference to the shortage of operating room personnel. It had been suggested that women should be trained for the work.

His own circuit had had experience of this, but it was not successful. Women had been trained, but after four or six weeks they found the job entailed certain inconveniences in the matter of hours and they left to take up war jobs.

Recruit Elderly Men

"I suggest," he added, "that we train elderly men who have been brought up in the entertainment business for the work. You simply cannot pick people up from the streets and train them; they cannot fit in. I have successfully trained three elderly men who are not liable to be called up for service with the Colours."

In the running of their theatres, exhibitors would be seriously affected if key men were withdrawn before suitable substitutes could be found.

Newbould Attacks Quota

British film quotas were causing much anxiety. The summoning of his firm for the non-fulfilment of the quota regulations was in the nature of a test case and, of course, they won.

A small independent exhibitor prosecuted in similar circumstances would probably have found himself confronted with grave difficulties. Probably he would have lost the case through not having the amount of information which his own firm had been able to collect.

In his opinion, the quota should be waived for the duration of war. It was a downright shame that exhibitors should have to keep filling up all these forms.

If a good British film was available, exhibitors would show it, quota or no quota. Renters were aware of the shortage of quota film and took advantage of the situation by insisting upon the booking with each British film of four or five foreign films which exhibitors did not want. It was an imposition. There had been a suggestion that the quota should be reduced to five per cent.

Mr. Newbould did not agree; it should be abolished altogether for the period of the war.

Lofoten Film

T. S. DAWSON, who reported on the proceedings of the Legal, Parliamentary and Finance Committee, mentioned the situation which arose over the Lofoten film. One company considered that the Ministry of Information had exceeded the terms of their understanding with the newsreel companies. He understood that the Ministry would try not to compete with the Trade interests concerned.

72 per cent. Increase Wanted

There was then introduced to the meeting a deputation from the Manchester Branch of Associated Film Carriers who stated the case for a 5s. per week increase in film delivery charges to those theatres which gave Sunday shows. The deputation comprised: A. Smith, H. W. A. Grove and A. Lyon.

Their case was that Sunday opening had involved the extra running of vehicles and increased expenses for wages and insurance. It was not possible to increase loads carried on vehicles beyond their present capacity.

A Carrier's Argument

A. LYON argued that Sunday opening of kinemas was a commercial proposition, to enjoy which Manchester exhibitors had agreed to pay a charity contribution, according to the grading of the theatre, varying between 15s. to £3 per performance, was it not incongruous that exhibitors should be willing to pay a charity contribution and yet demur about making such a modest payment for an essential service?

And a Blunt Reply

"I am definitely opposed to the increase," exclaimed H. NEWBOULD. Films were being delivered, not on the Sunday, but on the Saturday on the same vehicles used for other film loads. If there was to be an increase of 5s. per week, he would decline to make use of the carriers' services for his Manchester halls and would arrange his own collection and delivery of films. Concerning the charity contribution, that had nothing whatever to do with the carriers.

E. CHESHIRE was scornfully surprised by the application, which seemed to be lacking in justification. It rather savoured of pinpricking.

T. S. Lawson said Manchester theatres were asked to pay an increase of 72 per cent. on their present film transport costs; it was not reasonable.

The Facts

A. SNAPE thought the case for an increase had not been presented in proper perspective. Admittedly, the carriers had had to face extra costs. Drivers' wages had increased by 8s. per week and there had been two advances in petrol prices since the branch negotiated an agreement with the A.F.C.

In his judgment there were two separate issues. He considered the carriers were entitled to a percentage on existing rates to cover the rise in wages and petrol costs. Apart from that, it was reasonable to ask for remuneration for the extra work involved in the delivery of films required for Sunday shows. The film carriers had not been fair to themselves in attributing the whole of the suggested increase to Sunday shows.

To this Mr. LYON replied that one film carrier carrying for 31 halls had had to employ two extra drivers at £3 9s. per week each. Extra men could not be employed by the day and paid accordingly; they had to be guaranteed a 48-hour week and were entitled to extra pay for Sunday work—3s. 1d. per hour.

He was convinced that 5s. per week extra was a reasonable application. All that the application meant was that exhibitors were asked to pay the providers of the transport service a total of £13 per week extra all told.

MRS. HEALEY said only one theatre in Rochdale Road gave Sunday shows. There were five theatres in that direction. If they all opened the cost of service should be less than 5s. per theatre.

Comment was made on the number of operating services, and it was suggested that if these were rationalised to eliminate waste mileage some useful economies ought to be possible.

He Prefers a Taxi

H. NEWBOULD repeated he would not pay the increase. For one of his theatres a taxi-cab fare for the collection and delivery of films would not exceed 5s.

T. S. DAWSON thought the question should be considered in view of an extension of Sunday opening.

"Are we expected to maintain a service until a sufficient number of exhibitors come along to justify an economic level of charges?" retorted an A.F.C. spokesman. "We have additional work to perform and unless you agree to meet us some of our members might be driven to give up the work."

MR. DAWSON then explained that the present rate for the delivery service was 7s. per week for kinemas within the two-mile radius—3s. 6d. per three days. That figure covered all expenses, including running costs, management and overheads. Overheads would not be increased by virtue of Sunday deliveries. Why then should the whole of the proposed 5s. increase be attributed to Sunday shows?

"I agree they have a case for an increase, but not 5s. per week," admitted H. NEWBOULD.

Analyse Costs

CORRY W. FENNELL suggested that the position should be analysed and increases allocated in the correct manner—(*a*) ordinary service, (*b*) Sunday shows.

Another comment was that the wasteful running of vehicles, through overlapping, was costing money which had to be found by exhibitors. There were four or five film lorries going along a road when one could carry the combined load.

A proposition was made that an increase of 3s. per week be considered and that the situation be reviewed in three months' time. There was an amendment that the question be the subject of a negotiation between the parties. The original proposition was carried.

Secretary Robinson intimated there would be another meeting to discuss film transport terms to-morrow (Friday).

Obituary

Sympathetic reference was made to the passing of William Morley, who had been a member of the Association for 25 years and had been a regular attender of meetings. Vote of condolence was passed.

These Scots Guardsmen saw Paramount's striking indictment of dictatorship, WORLD IN FLAMES, as guests of the Paramount, Tottenham Court Road. This kinema parade was ordered to give the troops training and education in an entertaining form

Film Record of the Air War

FILM TRADE AS ESSENTIAL INDUSTRY

L. and H. C. Branch Urges Appeal to Government

On the agenda of the General Council, which met yesterday in Nottingham, was a request from the London and Home Counties Branch that the Association make immediate application to the Government to schedule the kinematograph Industry as an essential trade.

The recommendation came from the Executive Committee of the Branch which met on Wednesday of last week. During the discussion the acknowledgment by various Government departments of the importance of the kinema in maintaining morale was referred to, and the difficulty of carrying on in view of the loss of theatre staffs was emphasised.

It was also announced at the executive meeting that the following Sunday hours have been fixed in the Middlesex area.

Operating from the first Sunday in April, 3.30-9; May, June, July, 5-10.30; August, September, 4-9.30. The resolution will be reviewed again in September. These are definitely set hours and not merely permissive.

A permissive scheme operates in the Essex area where the following scheme is in operation: 1.30-7; 2.30-8, 3.30-9; 5.30-11.

It is not possible for different kinemas in a particular local area to adopt different times; hours must be consistent throughout the borough, urban or rural district area. Seven days' notice of the intention to adopt one or other of the times is necessary. The Metropolitan district is one area under this arrangement.

The London and Home Counties Branch is actively preparing a memorandum to the L.C.C. on the subject of Sunday opening.

STOCKPORT EXHIBITORS' ASSOCIATION

New Officers

Stockport and District C.E.A. has elected the following officers for the ensuing year:—Chairman, A. E. Wright (Plaza); vice-chairman, A. H. Redfern (Don and Aleandra); secretary, Wally Baker (Empress); treasurer, T. A. Claughton (Curzon); auditor, G. Hamson (Savoy and Vernon).

Magistrates Change Their Mind

Bristol licensing justices, who had passed the film "Amok" for universal exhibition in the city, have now notified exhibitors that they have withdrawn that permission and the film must be shown under its original certificate.

No reason is given for this change of mind.

R.A.F. PERSONNEL RESPONSIBLE

No Special Film Unit

THERE is no question of setting up an R.A.F. film unit according to a statement in the House of Commons last week, but arrangements have been made for the obtaining of as complete a record of the air war as possible by means of competent Air Force personnel engaged upon their normal duties.

The subject arose from a question addressed by Edgar Granville to the Secretary of State for Air. He inquired whether it had now been decided by him to record by films actual operations of the Royal Air Force; and, if so, whether he will set up a special film unit of the Royal Air Force for this purpose.

Captain Harold Balfour said that the desirability of obtaining as complete a film record of the air war as operational and technical considerations permit was fully recognised, and arrangements to this end have been made. The formation of a special R.A.F. film unit was not at present contemplated.

Mr. Granville: Can the Minister say if the recent report in the Press to the effect that the R.A.F. are taking operational films in colour was issued with the authority of his department, and if so, is there any reason why the statement should not have been made in the debate on the Air Estimates in the House of Commons?

Capt. Balfour: I have not seen the actual statement. Film cameras on loan from various sources have been installed in certain aircraft and it is proposed that these cameras should be operated by R.A.F. personnel who are fully qualified to handle cameras as well as to fulfil their R.A.F. duties. I cannot say whether the films will be done in colour, but I should have thought it extremely doubtful whether they could be used with much benefit after a bombing raid at night.

Mr. Granville: Will Capt. Balfour take into consideration the fact that films of the operational activities of the R.A.F. would be the finest propaganda in every neutral country in the world?

ONE FARTHING A SEAT AT CHARD

Ilminster magistrates heard applications for the Sunday opening of kinemas at Chard from G. Sully, of the Cedric, and Rowland Reeves, of the Regent.

Applicants asked that the houses should be allowed to open at 7 p.m., the performances to start at 7.30 p.m. The offer of one farthing per seat on the total seating capacity of the kinemas as the charity contribution was accepted.

Thirty-five pounds, proceeds from the re-opening performance at the Tunnel Road Picturedrome, Liverpool, have been handed to the Lord Mayor's Air Raid Distress Fund. R. E. Ratcliffe is manager.

£1,750 FOR CHARITY

First Fruit of Manchester S.O.

At last week's meeting of the Manchester and Salford branch it was reported the sum of £1,750 as a charity contribution is likely to accrue from the 63 kinemas which have opened on Sunday.

T. E. ROBINSON said 63 out of the 70 which applied for licences agreed to earmark the proceeds of the first Sunday for charity. Details were not yet available of the total yield.

Up to the present £1,031 net had been collected, in addition to which there was the sum of £250 tax to be reclaimed. The total amount for charity looked like being £1,750, of which 65 per cent. would go to the Lord Mayor of Manchester Fund, 25 per cent. to the C.T.B.F., and 10 per cent. to the N.A.T.K.E. Distress Fund. That was a fair result of Mr. Moorhouse's efforts.

On the proposition of H. NEWBOULD, a vote of thanks was accorded T. E. Robinson for the arduous work he had done in connection with Sunday opening.

Discussion with N.A.T.K.E.

The SECRETARY reported that representatives of the branch had had a long discussion with T. O'Brien, of N.A.T.K.E., on the general question of Sunday staff work, hours, etc. In certain cases shop stewards had given managers a roster of particular members of staffs who wanted Sundays off.

Mr. O'Brien agreed that this did not come within the province of the shop steward and pleaded that where it was possible that Sunday should be the free day for those members who asked for it.

A joint circular would shortly be issued by the branch of the N.A.T.K.E. outlining normal working hours and additional hours that might be worked by different grades of staff, for week-days and Sundays, overtime conditions, etc. This circular would answer questions which many exhibitors had been asking.

GOOD FRIDAY CHARITY TAX CRITICISED

Portsmouth Alarm at Quota Film Shortage

THE imposition of a charity tax for Good Friday opening was strongly criticised at the monthly meeting of the Portsmouth Branch of the C.E.A. on April 2, Charles Clarke presiding.

The matter was raised on a letter from the manager of the Palace Kinema, Aldershot, who asked whether the branch were making any recommendation on the subject, bearing in mind the Government's request for "business as usual."

S. H. PARSONS said that the county authorities were imposing a 7½ per cent. charity contribution as a condition of opening on Good Friday, but he pointed out that Good Friday was altogether outside the scope of the Sunday Entertainment Act, 1932, and he suggested that the branch should write to the Hampshire C.C. and ask them to review the position. He himself would like to see Good Friday licences refused if the charity levy was imposed. The principle was definitely wrong, and he was afraid that unless some action was taken it would spread to all over the country, and that would be a serious thing.

In the discussion it was pointed out that the authorities could impose conditions on opening, apart from those laid down in the Sunday Entertainment Act, but the branch felt that it was the wrong principle for a charity levy to be imposed, and on the motion of MR. PARSONS, seconded by F. B. B. BLAKE, it was agreed that a letter should be sent to the county authorities on the matter.

For the C.T.B.F.

A letter was received from Reginald Bromhead pointing out that Sunday opening meant that the revenue which the Benevolent Fund had to obtain from other charity performances would be lost to the C.T.B.F., and he foresaw a very considerable reduction in the fund in future unless it was placed on the list to receive an allocation of the charity quota for Sunday opening.

The Secretary (A. DANIELS) stated that apparently the only contributions which were being made from the Portsmouth and Sussex areas were from Brighton and Hove and Haywards Heath.

The CHAIRMAN said that it seemed hard that their own Trade charity should not benefit from the sums which were paid over by the kinemas in respect of Sunday opening, and the SECRETARY explained that while application had been made at towns like Brighton, where the contribution had been fixed at a thousand guineas, they had not felt justified in approaching the authorities in other places, where the charity contribution was on a much more reasonable basis.

MR. PARSONS suggested that in those cases where the charity contribution was low they might be putting it in the minds of the authorities to increase it if a contribution was asked for towards the C.T.B.F.

MR. BLAKE urged that they should do everything possible for "Glebelands" which, he said, he had recently visited; it was an institution of which they could be proud.

It was stated that in Portsmouth the £200 fixed as the contribution for Sunday opening was voted by the City Council to the Lord Mayor's charities, and it was left to Coun. F. J. SPICKERNELL to contact the Lord Mayor on the question of some recognition being given to the fund.

The Secretary was also instructed to write to the Hampshire C.C. as they make a levy of 7½ per cent. on the Sunday takings, to ask them to make a contribution to the C.T.B.F.

Collection Boxes

MR. BLAKE suggested that collecting boxes might be put at the pay desk with the object of securing contributions from those who received complimentary tickets, and on the motion of BERT MILLER, seconded by W. ELLIOTT, it was also agreed that a suitable letter should be sent out to the managements of all the theatres, asking them to bring the fund and its work to the notice of the members of their staffs, with a view to securing further support.

Shortage of Quota

Reference was made to the difficulty being experienced by exhibitors in complying with the Quota Act, and MR. BLAKE, in reporting on General Council proceedings, stated that representations had been made to the Board of Trade on the matter, drawing attention to the decline in the supply of British films and its effect on exhibitors in fulfilling their quota.

COUN. SPICKERNELL added that a combined deputation representing the renters and the officers of the C.E.A. had met the Board of Trade on the matter, because it was obvious that the Act could not be worked. They felt that the Board should postpone the operation of the Act until 1942. They could not get British films if the Government closed the studios and took away the men, and a 5 per cent. quota was about as much as they could show. The Act was a dead letter at present, and should be scrapped.

The CHAIRMAN said that they were supposed to do their best to comply with the requirements of the Act, and they should keep all the evidence they could to prove that they had endeavoured to do so, so that they could obtain relief. If they could prove that they had done their best to comply with the law and had failed through no fault of their own, then he thought they would get some concession from the Board of Trade.

Rates in Stricken Areas

MR. BLAKE added that the rating position in regard to kinemas in blitzed districts was also becoming very serious, and he considered that something should be done to give exhibitors who had halls in such areas some relief.

So far as the local authorities are concerned he did not think they had much chance of getting anything done, but probably the C.E.A. would be able to tackle the matter from a national aspect to see if some relief could be given from the fountain head. Under the present system they had almost to be in the Bankruptcy Court before they could produce the figures that were required to get any relief.

The SECRETARY said that unless an exhibitor was absolutely blitzed he would not get any reduction at present.

COUN. SPICKERNELL said he thought eventually there would have to be a general rate all over the country. For instance, the Portsmouth rate ought to be 16s. 8d. in the £, but it was being continued at 13s. 6d., and the Corporation were borrowing the rest of the money. That could not continue, and probably the whole question or rating would have to be dealt with in regions.

The SECRETARY stated that a resolution had gone from the Branch to the General Council asking them to go into the whole matter.

Reserving the Operators

The Vice-chairman, W. ELLIOTT, asked whether any further information was available with regard to the reservation of operators, and MR. BLAKE stated that the General Council had been doing all they could in the matter, and that was probably one of the reasons why the issue of the new schedule was being delayed; he believed that some announcement would be made in the course of a few days.

Wages on the Island

The SECRETARY reported that there had been a meeting between the Isle of Wight exhibitors and representatives of the N.A.T.K.E., as a result of which it was recommended that an agreement should be entered into for the Island based on the same grades as the Sussex theatres, with a schedule of wages similar to that operating in the Sussex rural areas, with certain slight amendments and variations. The Negotiating Committee recommend that this agreement should be ratified and should come into operation as from the first of May, 1941.

The recommendation was adopted.

P.R.S. Fees

Head office correspondence included a letter from the general secretary, W. R. Fuller, stating that the P.R.S. agreement had been renewed, and it was essential that members should send in their renewal forms as soon as possible.

The CHAIRMAN pointed out that the last date for the application for the renewal of the licence was April 12. The scale was exactly the same, but if they had put up their prices, as he assumed most of them had, they would have to pay a little more.

Notification was received that C. Brown, manager, had been appointed nominee for the County Kinema, Fleet, in place of C. L. Delph.

Ulster C.T.B.F. Effort

JOCK HUTCHISON FETED

Trade Tribute to E.N.S.A. Aid

That well-known film Trade personality Capt. "Jock" Hutchison, at present E.N.S.A. liaison officer in Northern Ireland, was the guest of honour at the White Cinema Club's luncheon in Belfast, and with him were some of the members of the E.N.S.A. companies who are at present on tour in the territory.

Billy Bradley, on behalf of the Northern Ireland Trade, expressed their grateful thanks for the manner in which E.N.S.A. artistes had helped the Trade's recent effort which had resulted in a record cheque being handed over for charity.

Capt. Hutchison said that it was always a great pleasure to meet his old friends of the Trade, and he thanked them for the many glowing compliments which had been paid to E.N.S.A. artistes. If other charity efforts were organised they could rest assured that he would be only too happy to help, and he felt sure that E.N.S.A. artistes, if their engagements permitted, would again co-operate.

A dramatic moment in Richard Rowland's CHEERS FOR MISS BISHOP, shortly to be released by United Artists. Martha Scott and William Gargan are starred

Ulster Kinemas Organise Fire-Watching

RECTIFIER VALVE SHORTAGE

Telephone Delay

IMPORTANT Trade matters were discussed at the April meeting of the White Cinema Club in Belfast when Billy Bradley, the president, who occupied the chair, extended a cordial welcome to Percy Inkester, A.B.C. Area Supervisor, who was paying a visit to Northern Ireland.

MR. INKESTER, in response to a request from the chair gave a resumé of how kinemas in Great Britain were dealing with air raids, and paid tribute to the manner in which staffs dealt with incendiaries and other bombs. The morale of the staffs, he said, was very high and there never was the slightest suggestion of panic. Every attention must be paid to fire-watching and seeing that equipment was always available. Kinemas were co-operating with adjoining premises in fire-watching and prevention arrangements, etc.

The CHAIRMAN stated that fire-watching had been made compulsory in the Belfast area, and that, in common with owners of other premises, kinemas must fill in their forms and return them to the local A.R.P. headquarters.

Telephone Priority Appeal

Reporting on the deputation to the local telephone manager for the granting of priority calls to members of the Trade, the HON. SECRETARY stated that the reply had been that this could not be granted owing to the heavy demands upon the lines and the many applications for priority. It was hoped to solve the matter when more circuits were made available.

MR. LEE (Paramount) and other members urged that it was essential that renters should not have to wait so long for their calls, and felt that the matter should be taken up with the authorities in London.

The hon. secretary was asked to do this.

Rectifying Valve Shortage

MR. REYNOLDS drew attention to the grave shortage of rectifying valves, and warned the Trade that there were no spare valves available. All efforts to get supplies had so far failed. It was essential that there should be a proper reserve or some exhibitors might find themselves in the unfortunate position of not being able to carry on.

It was decided that immediate representations should be made to the authorities to see if they could facilitate matters as soon as possible.

[This subject is dealt with in page iii of the current IDEAL KINEMA, *published with this issue.*—ED.]

Magnificent C.T.B.F. Effort

Turning to the Benevolent Fund, the CHAIRMAN, amid applause, said he felt he was echoing the thanks of every member of the Trade in expressing their thanks to all who had been concerned with the wonderful effort at the Ritz, and especially to John Russell and George Lodge for their magnificent efforts. They were also indebted to the artistes for the stage show, to the managers of the kinemas and their staffs, who had all helped magnificently, and now they could go ahead and make their fund the huge success they wished it to be. The staffs were going to play their part as well as the exhibitors. They had arranged a big dance for the Floral Hall, and he hoped exhibitors would not only show slides on the screen, and sell tickets, but put in an appearance to encourage the staffs and show their appreciation of their efforts.

JACK M'CANN and other members joined in the congratulations on the recent effort, stating that the function was regarded by the public as the finest which had ever been presented in Belfast.

J. D. RUSSELL, returning thanks on behalf of himself and GEORGE LODGE, convener, urged that they should now make a determined effort to raise the fund to £1,000 before the end of the year.

F. J. FUREY expressed the hope that every kinema would organise at least one function. His company would give every support to the fund.

MR. BRADLEY, on behalf of the Association, extended good wishes to George Margrave, who was leaving to join the R.A.F., and presented him with a memento.

Members' Regrets

The hon. secretary was asked to write to Walturdaw expressing the deep regret of the Association and the Trade in Northern Ireland at the tragic death of Mr. Armitage and Mrs. Armitage. Regret was also expressed at the death of Miss Peggy M'Kenna, manageress of the Imperial Café.

Clark Gable in BOOM TOWN, being Trade shown by M-G-M in London this week

S.O. Hours in the Midlands

BIRMINGHAM DEFERS BONUS APPLICATION

SUNDAY OPENING HOURS AND AN APPLICATION BY THE N.A.T.K.E. FOR INCREASED WAGES WERE THE MAIN TOPICS DISCUSSED AT THE LAST MEETING OF THE BIRMINGHAM AND MIDLANDS BRANCH OF THE C.E.A., C. H. RUSS (G.-B.) PRESIDING.

Members were reminded that in Birmingham the hours of opening from the 1st May until further notice would be 10 a.m. to 10 p.m. on week-days, and from 4 p.m. to 10 p.m. on Sundays. Commencing on the same date the Chief Constable of Warwickshire had announced that the closing hour for kinemas at Sutton Coldfield and Solihull would be 10 p.m.; that the same hour had been fixed for Nuneaton, Rugby, and Bedworth as and from May 4, and in the remainder of the county the closing time would be 11 p.m. The Chief Constable of Staffordshire had fixed 11 p.m. as the closing hour for all places of public entertainment in the county area, except Smethwick and West Bromwich.

Reporting on the Sunday opening position at Wolverhampton, Mr. Russ stated that a deputation was that afternoon waiting on the local Watch Committee. A full report of that conference would be submitted to the April meeting of members.

Bonus Application Deferred

There was a full discussion on an application by the N.A.T.K.E. for a cost of living increase made by Mr. T. O'Brien, the General Secretary. Owing to the difficulties which many members in the Birmingham area were experiencing consideration of the matter was deferred pending the obtaining of further information.

Lewis Congratulated

Hearty congratulations were extended to Lt.-Col. S. K. Lewis by the Chairman upon his success in the Presidential election and the honour conferred upon him of a commission as commander of a battalion of the Home Guard.

Two Turned Down

As vice-chairman of the Sunday Films Committee, H. F. Cornforth reported that at its meeting earlier that day the Committee considered two of the films reviewed as unsuitable for inclusion in a Sunday programme.

Kinema Collections Approved

Two charitable appeals were acceded to, subject to the discretion of the managements concerned. The Father Hudson's Homes Custodian Association (Coleshill) and the Alexander Musical Society asked for permission to make collections.

HE HAS HIS WINGS

Roy Hogan, son of Billy Hogan, manager of the Clonard and Savoy, Belfast, past president of the White Cinema Club, has qualified as a pilot. Roy, who before joining up was with Harry Wilton and later with A.B.F.D., was given a cordial welcome while home on leave.

Entertainment Tax Increase

Financial returns for Northern Ireland for the financial year just ended show that there was an increase of £47,000 in Excise and Entertainment Tax receipts. It is understood that the greater part of the increase was from entertainment tax.

Wallasey Reopening

Queen's, Wallasey, which has been closed for a short period for repairs, reopened last week. This is one of the small group kinemas of which R. P. Rutherford is general manager.

"MELODY RANCH"

Scenes from Republic's MELODY RANCH, which British Lion will trade show at the G.-B. Private Theatre on April 15, at 11 a.m. In this new-style Gene Autry picture, the popular cowboy star is supported by a starring cast headed by Jimmy "Schnozzle" Durante and Ann Miller. Gene plays a real-life role of a movie and radio cowboy who visits his home town and proceeds to clean-up a gang of lawless boys.

D.—11-14.

BRITISH LION presents

Gene AUTRY

ANN MILLER

MELODY

Republic

BRITISH LION FILM CO
76 - 78 WARDOUR
★ 'GRAMS • "BRILIONFIL, RATH, LONDON" ★ MANAGING DIRECT

Jimmy DURANTE

RANCH

BARTON MacLANE · BARBARA ALLEN (Vera Vague)
GEORGE "Gabby" HAYES · JEROME COWAN
MARY LEE

LONDON TRADE SHOW

REPUBLIC PICTURES

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BRITISH LION *presents*

GREET THE *NEW* STARS!

Meet the Missus

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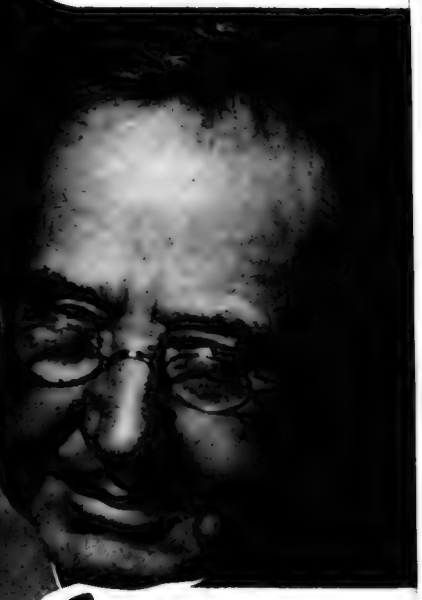
DIRECTED BY MAL. ST. CLAIR

Roscoe KARNS

Ruth DONNELLY



Spencer CHARTERS

TRADE SHOW
i.B. PRIVATE THEATRE
ilm House, Wardour St., W.I
Friday, April 18
at 11 a.m.

A REPUBLIC Picture

BRITISH LION FILM CORPORATION LIMITED
76-78 WARDOUR STREET, W.1

REPUBLIC PICTURES

BRITISH LION presents

DENNIS O'KEEFE
LOUISE CAMPBELL

In

BOWERY BOY

JIMMY LYDON
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A *Republic* PICTURE

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REPUBLIC PICTURE

BRITISH

presents

MELODY

JOHNNY DOWN

JERRY COLONNA

MARY LEE

LONDON TRADESHOW:
THURSDAY, APRIL 17th
at 11 a.m.
G.-B. PRIVATE THEATRE
Wardour Street, W.1

a Republic Pic

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"MELODY AND MOONLIGHT"

Scenes from MELODY AND MOONLIGHT, a gay, tuneful comedy with a grand array of screen and radio stars who present a laugh-laden jamboree of romance and melody. Johnny Downs and Jane Frazee are co-starred for the first time in MELODY AND MOONLIGHT, which is a Republic picture, which will be Trade shown by British Lion on April 17, at 11 a.m., at the G.-B. Private Theatre.

DEUTSCH - RANK - WOOLF NEW UNIT

Tansa Films

BARBARA MULLEN AND REDGRAVE STARRED

A NEW company, Tansa Filmis, has been formed by Oscar Deutsch, C. M. Woolf and J. Arthur Rank for the production of "Jeannie," which went on the floor at Denham on Monday, with Barabara Mullen and Michael Redgrave starring.

This is the first of a series of films to be made by the group for G.F.D. release and Oscar Deutsch presentation. Harold Boxall is in charge of production. "Jeannie," which is being produced by Marcel Hellman with Harold French directing, is based on the stage play of the same name, and Miss Mullen is playing her original part of the title rôle; Wilfrid Lawson, her father, and Albert Lieven have also been cast in prominent rôles. Photography is in charge of Bernard Knowles. Tom White is production manager.

Barbara Mullen is the daughter of "Tiger Shark," who gave such an outstanding performance in "Man of Aran." Barbara was brought up in America, and shortly after coming to England wrote that outstanding book, "Life is My Adventure," before turning her talents to the stage.

"I THANK YOU"

New Title of Askey Production

At Lime Grove, Director Marcel Varnel got through his first week with characteristic velocity on this new G.B.-Gainsborough film, "I Thank You." Askey and Murdoch, as out-of-work actors trying to persuade a rich woman to back a show, have landed a job in her kitchen as footman and "cook." Lily Morris makes her first appearance this week as Lady Randall, the rich backer. Action of the story is laid in the early blitz era and large reconstructions of London tube stations, with a concert for night-time residents, are scheduled. Kathleen Harrison and Wally Patch are also in the cast.

The new floor manager is Wally Murton, who will be remembered as an art director with G.-B. until the cessation of production at Pinewood. In the interim Wally has been engaged on Government contracts. The film is a G.F.D. release.

Technical crew on "I Thank You" is: Production manager, Fred Gunn; art director, A. Vetchinsky; assistant director, J. W. Dodds; continuity, Maisie Kelly; cameraman, Arthur Crabtree, with P. Grindrod, D. Harcourt, and G. A. Stevens and T. Hunt on second camera; recordist is S. Wiles; make-up, W. Partleton; cutter, C. Saunders; stills, E. Reed; floor electrician, C. Hillyer.

ASQUITH TO DIRECT NIVEN FILM

Soskin's Scoop

The box-office combination which contributed to the success of "Quiet Wedding"—Paul Soskin producer, and director Anthony Asquith, will work together again on Soskin's new film, the story of the British people in the years since Munich, in which David Niven will star.

The names of Niven, Asquith, Soskin, plus a brilliant cast of box-office favourites, which the producer is now signing, augurs well for Paul Soskin's new venture, one of the most important yet undertaken, and a subject of great national value. The continued association of this great team, plus the tremendous theme of the film, is a sure pointer to the ultimate box-office value of the finished product.

AERO-NAVAL BATTLE

"Ships With Wings"

DRAMATIC SCENES AT EALING

SOME of the most dramatic and exciting incidents in the story of Michael Balcon's new Fleet Air Arm film, "Ships With Wings," have just been filmed at Ealing, Nolbandov directing.

They were the scenes on the bridge of the aircraft carrier during a terrific aero-naval battle between the British and Italians in the Mediterranean. Scenes on the badly damaged bridge gave Leslie Banks, as the captain of the aircraft carrier, some of his finest acting opportunities in the film as he watched the return of the Fleet Air Arm 'planes attempting to land on the seriously bombed flight deck.

Another dramatic sequence has also been shot—that of the court-martial of John Clements, who appears as the ace Air Arm pilot who, through disobeying instructions about taking the Admiral's young son (Hugh Burden) into the air, is responsible for the youngster's death, owing to which he is dismissed from the Service.

By contrast to these tense scenes, Nolbandov has also finished sequences with Michael Wilding and Jane Baxter in an "ideal" nursery, created especially for the film.

The most ambitious picture Michael Balcon has attempted since becoming production head of Ealing Studios, "Ships With Wings" has a great cast which, in addition to John Clements, Leslie Banks, Jane Baxter, Ann Todd, Michael Wilding, includes Hugh Williams, Basil Sydney, Edward Chapman, Michael Rennie, Morland Graham, Hay Petrie, John Stuart, Frank Cellier, John Laurie and Betty Marsden.

WARNER TO REOPEN TEDDINGTON

"You Can't Escape for Ever"

Warner Bros. are to reopen Teddington again with "You Can't Escape for Ever," a dramatic story written around the events in Paris before and after the invasion.

No director has yet been assigned to the production, but the cast announced includes Robert Morley, Ben Lyon, Elizabeth Welch, Griffith Jones, Jeane de Casalis and Harry Welchman.

The final editing of "Atlantic Ferry," the previous Warner picture, starring Michael Redgrave and Valery Hobson, is nearing completion, and the film will be trade shown shortly.

Asquith Signed By Ostrer

GAINSBOROUGH CONTRACT

Maurice Ostrer, chief in charge of production at Shepherd's Bush Studios, announces that Anthony Asquith has signed a long-term contract to direct for Gainsborough Pictures.

This news follows Asquith's recently completed Gaumont-British Gainsborough assignment, the direction of "Cottage To Let," with Leslie Banks and Alastair Sim.

His co-direction of "Pygmalion" marked a new phase in Asquith's career and more recently his hat-trick of successes, "French Without Tears," "Freedom Radio" and "Quiet Wedding," has made him one of the most sought-after film-makers in Britain.

"THE COMMON TOUCH"

British National's Next

British National will resume production at Rock Studios on April 21, with "The Common Touch," directed by John Baxter, starring Greta Gynt.

Greta's last film was the Naughton Wayne-Basil Radford comedy, "Crooks' Tour."

Picture taken during the Rocky Mountains sequence of 49th PARALLEL. On the left (crouching) production manager George Brown, art-director Dave Rawnsley and cameraman Feddy Young. Sitting beside the camera, director Michael Powell and his continuity girl, Betty Curtis. Before the camera Leslie Howard is seen enacting a scene with Eric Portman and John Chandos

"49th Parallel" Completing at Denham

ART DIRECTION DIFFICULTIES

At Denham this week Michael Powell is concentrating on the last big sequence of "49th Parallel," the Ortus production. In this picture, which has provided many production problems for Michael Powell, this concluding sequence proved one of the most difficult filmed at Denham. It called for a composite set with back-projection trick shots, and the major part of the action, in which Glynnis Johns, Anton Walbrook and Eric Portman take part, is photographed against B.P. plates shot in Canada. Many of the linking shots in which Portman appears alone were taken in Canada, where art director Dave Rawnsley had to improvise sets in the wilds.

For the U-boat scenes, Rawnsley states that he had to build in sections, transport and put together a full-size submarine—and make it float in the Hudson Strait.

Owing to the rapid approach of the big freeze-up everything had to be completed with the least possible delay to ensure the unit's steamer (known to the Ortus unit as the Hellship) sailing from the bay on the scheduled date.

"All the time I was in Canada," Rawnsley went on to say, "I was photographing, collecting props, and data for use on the Denham interiors. Back at the studio I have had to reconstruct a score or more of sets based on this material, as, for example, the trading post earlier in the picture.

"This was not so difficult as the present sequence, as all the shots taken in Canada were exteriors and all those at Denham were interiors, so that the construction of the interior of the post did not call for such a high degree of accuracy for the present scene. In addition, I have had to reconstruct on the set an exact replica of the Huron Indian Settlement, so accurate in every detail that those who see the finished picture will be unable to tell which shots were taken on location and which at Denham.

Michael Powell expects to complete the film by the end of the month. Cameraman is Freddy Young.

NETTLEFOLD TRANSFERS TO DEVON

Burgh Island Production

Archibald Nettlefold has transferred production from his Walton-on-Thames plant to Burgh Island in Devon, where he has taken over a hotel as production headquarters.

Here a feature film is in full swing, with the same technical crew as formerly operated at Walton. It is understood that Mr. Nettlefold's plans include a number of films sponsored by the Ministry of Information.

Butcher at Rock

No title has been fixed for Butcher's new film which is taking the floor at Rock Studios next week, neither has the cast yet been decided on.

Full details will be available within a few days.

A.C.T. GENERAL MEETING

Continued from Page 3

policy which would ensure that it would not suffer from a similar crisis to that which overtook it a few years ago. Unless there were very drastic changes in the structure of the industry it might be impossible to avoid at the end of the present war a repetition of the economic collapse which overtook it at the end of the last war.

Tom Morahan (free-lance) asked was it of value to pass the document before it was known if it was possible for the achievement of the conclusions outlined in it, and Fred Young (Ortus Films) asked that in discussing the report the effect of State control on the Russian film industry should be considered.

Thorold Dickinson (Ealing) reported that in Russia people entered the Industry entirely out of their own ability to be educated in it, and that the technical equipment and ideas of the Industry were pooled and were not exclusively exploited by any one company.

Ivor Montagu (free-lance) expressed the view that the report endeavoured to analyse the basic difficulties of the Industry to-day. Better solutions might be found and the conclusions of the report might at some date in the future have to take some different form.

The report was carried with one dissentient and a few abstentions.

Film Commission Welcomed

Resolutions approving the establishment of a Film Commission and a Films Credit Corporation, a studio standard agreement and closer co-operation between studio and documentary sides of the Industry were carried unanimously. The amendment to a resolution (*f*), recommending an international association of technicians, was accepted by the movers of the motion and carried by an overwhelming majority. Resolution (*e*), recommending the compilation of a classified list of members, was defeated by six votes, on the ground that whilst the general principles outlined in the resolution were welcomed, they were impracticable of fulfilment at the present time.

Election of Officers

The following officers were elected: President, Anthony Asquith; vice-presidents, Kenneth Gordon (newsreel section), H. Craik (laboratory section), R. Bond, S. H. Cole, Thorold Dickinson (general); treasurer, R. K. Neilson Baxter; trustees, Geoffrey Bell and Basil Wright; auditors, Miss Toni Roe and John Dennis. General Council—Miss Kay Mander, Ivor Montagu, Dan Birt, Michael Gordon, Miss E. H. Johnstone, C. Tomrley, Desmond Dickinson, Max Anderson, Bryan Langley (general), Leo Cass, A. R. Cooper, K. Daniell, Miss M. Dennington, W. Sharp, W. Watt (laboratory).

Film Show

The meeting concluded with the showing of "Major Barbara," kindly lent for the occasion by C. M. Woolf. The film was very well received by members, who asked that their appreciation be conveyed to Mr. Woolf for the opportunity he had given them to see this fine British production.

"Penn" Exteriors Now in Production at Denham

Final interior scenes of "Penn of Pennsylvania," the British National production at Rock have been completed, and preparations are in hand for the big location scenes which will be filmed at Denham.

Lance Comfort, who is directing, Dicky Vernon, the producer, Ernie Palmer, cameraman, and Holmes Paul, art director, have co-operated to such an extent that to date the production has not only kept to schedule, it has also proved that big class feature films can be made at reasonable cost without sacrificing quality. In the case of cameraman Ernie Palmer, who on many of the sets has been confronted by some of the most difficult lighting conditions ever conceived, he has made photographic history with his dramatic realism.

Chief of these exceptional settings was that of the quay side, when Penn sails for America in a small sailing ship. Here in the studio, with the sides of the ship rearing up, over 30 ft. from the floor of the stage, and cramped buildings lining the landward side of the quay, an amazing depth was achieved by the use of silhouettes of other ships mounted against a light backing viewed through the openings between buildings. The overall general lighting was, by the use of cut filters, made so lifelike that it has become one of the high spots of this beautifully photographed film.

Every trick of light and shade has been brought into use to give emphasis to the impressionistic and straight shots in this historical film of the founder of the Quaker movement.

Holmes Paul, who is noted for his slick art direction on "Love on the Dole," has again demonstrated his genius on this film in building natural settings that allow the employment of usual camera angles.

Script is by T. de Grunwald, with Deborah Kerr and Clifford Evens as stars.

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Back Street ... ... (General F.D.—Universal) American.	89 min. (A)	Charles Boyer, Margaret Sullavan, Richard Carlson.	... Period romantic drama, a magnificent re-make of the early talkie success. Story appealing and tear-compelling, acting superb, feminine appeal irresistible and star and title values terrific.	**Excellent general booking, a box-office certainty if ever there was one. Unsuitable for children.**
†**Chad Hanna**... ... ... (20th Century-Fox)—American.	87 min. (U)	Henry Fonda, Dorothy Lamour, Linda Darnell.	... Period romantic drama of the circus, photographed in Technicolor. Story human, amusing and exciting, characterisation perfect, staging picturesque, feminine appeal strong.	**Excellent general booking. Great for the family.**
Dark Streets of Cairo ... (Gen. F.D.—Universal)—American.	60 min. (A)	Sigrid Gurie, ... Ralph Byrd, Eddie Quillan.	... Romantic comedy crime melodrama with a Cairo background. Thrills not too convincing but comedy relief bright. Acting and staging adequate.	**Safe two-feature programme booking. Should not harm youngsters.**
Love, Honour and Oh Baby! (General F.D.—Universal)—American.	60 min. (A)	Donald Woods, Kathryn Adams, Wallace Ford.	... Romantic gangster comedy melodrama. Story fantastic, but teamwork good and treatment resourceful. Mass appeal obvious.	**Good support for the majority of halls. Nothing to harm youngsters.**
•**Love on the Dole** ... ... (Anglo-American)—British.	100 min. (A)	Deborah Kerr, Clifford Evans, Geoffrey Hibbert.	... Sociological melodrama brilliantly adapted from the famous book and stage play. Story gripping, acting outstanding, direction sensitive and showmanlike, and atmosphere impeccable.	**Outstanding general booking. Hardly suitable for youngsters.**
Navy Steps Out, The ... (RKO-Radio)—American.	90 min. (U)	George Murphy, Lucille Ball, Edmund O'Brien.	... Crazy romantic comedy describing the rivalry of a sailor and a society youth for a working girl. Gags both exuberant and clever, teamwork irresistible and direction resourceful.	**Excellent light booking. Good for juveniles.**
Ramparts We Watch, The (RKO-Radio)—American.	85 min. (U)		... Thorough but thrilling story of U.S.A. finding her soul in the 1914 War, the dawning of her suspicions and growth of her war spirit. Germany's own "Baptism of Fire" film is included, and some brilliant British naval scenes.	**Booking no good-class hall can afford to miss, but natural treatment and thrills make it much more than a prestige offering.**
Road Show ... ... (United Artists)—American.	86 min. (U)	Adolphe Menjou, Carol Landis, John Hubbard.	... Crazy comedy of caravan life, with good slapstick and popular musical embellishment. Teamwork effective, treatment resourceful and atmosphere colourful.	**Capital comedy bet for all classes. Good for youngsters.**
Rookies ... ... (Gen. F.D.—Universal)—American.	83 min. (U)	Bud Abbott, ... Lou Costello, Jane Frazee	... Crazy army comedy extravaganza based on the hectic experiences of rookies. Gags obvious but breezy, team work resourceful and song numbers tuneful. Climax exciting.	**Very good light booking for the masses and youngsters.**
Trial of Mary Dugan, The (M-G-M)—American.	89 min. (A)	Robert Young, Laraine Day, Tom Conway.	... Trial melodrama, a re-make of the sensational early talkie success. Modifications effective, acting vital and climax terrific.	**First-rate general booking. Not for youngsters.**

• A British Picture. † In Colour.

REVIEWS FOR SHOWMEN

Love on the Dole

Inglo-American. British (A). Directed by John Baxter. Featuring Deborah Kerr, Clifford Evans and Geoffrey Hibbert. 9,000 *feet. Release not fixed.*

SOCIOLOGICAL melodrama, brilliantly adapted from Walter Greenwood's famous novel and Ronald Gow's famous play, describing without fear or favour the working and living conditions in a typical drab pre-war English industrial town.

It is in many respects a direct challenge to democracy, but axe-grinding is not its main purpose. Scornful of carping propaganda, it faithfully presents the facts as they are, or rather were, confident of their power to plead their own righteous cause. The truth, honestly told by a sensitive and superbly handled cast, and framed in equally authentic atmosphere, is entertainment of Dickensian stature and humanity. It is also documentary of compelling power and urgent provocation.

Outstanding British picture, one that demands and should get a showing on every screen.

Story.—Mr. and Mrs. Hardcastle, a hardworking, respectable couple, have a daughter Sally, and a son Harry. Harry and Helen Hawkins, a pretty neighbour, are in love, and so are Sally and Larry Meath, a young agitator in the righteous cause of the oppressed. Soon Helen is with child and Harry has to marry her. His disgrace results in him being thrown out by his father.

Later, Larry is killed during a "means test" protest parade. Sally borrows money from Sam Grundy, an evil bookmaker, to pay for Larry's cremation. Subsequently, she sells herself to Grundy in order to provide jobs for her father and Harry. Her father resents the rebuff to their respectability, but circumstances offer no alternative. Only the future holds out hope.

Acting.—Deborah Kerr gives a clever, intelligent and appealing performance as Sally. Clifford Evans is sincere in the comparatively small role of Larry, and Geoffrey Hibbert, a real discovery, is excellent as Harry. Mary Merrall, George Carney, Joyce Howard, Frank Cellier, Maire O'Neill, Iris Vandeleur, Marie Ault and Marjorie Rhodes draw great supporting characterisations.

Production.—The story shows, amongst other things, that life goes on, that nature has her way, whatever the circumstances. This simple yet profound conclusion is substantiated by a series of grim yet eloquent vignettes. The scenes in which Mr. Hardcastle shows his son the door because he wants to marry and do right by his girl, and later metes out the same treatment to his daughter because she is living in sin, are telling illustrations of the problems that confront those who struggle to maintain family respectability in face of poverty.

These and many more—the death of Larry, for instance, in a dispute with which he had no sympathy, and Sally's disillusionment—are further proof that man's inhumanity to man rather than Providence is the root of many of our industrial and social ills.

Each significant portrait is interlaced with marvellously lifelike meetings of gossiping local harridans. Their chatter, gin-drinking and willingness to sponge on all and sundry amplify every sombre point with drab wit. Brilliant acting and sensitive direction—John Baxter is an artist as well as a showman—complete the ugly, but profound kaleidoscope. The play ends appropriately with a hopeful message for the future.

Points of Appeal.—Moving, dramatic and authentic story, strong human angle, superb acting, magnificent direction, compelling atmosphere, big title and wide exploitation angles.

Rookies

General F.D. (Universal). American (U). Directed by Arthur Lubin. Featuring Budd Abbott, Lou Costello and Jane Frazee. 7,590 *feet. Release not fixed.*

CRAZY army comedy extravaganza, built around the hectic adventures and experiences of a bunch of young American recruits. The story is both slight and obvious, but, if it tells nothing new, it at least forms a sturdy platform for popular horseplay and harmony.

Budd Abbott and Lou Costello, a couple of new comedians, take good care of the former, and the Andrews Sisters meet all the demands of the latter. Exciting spectacle tops the good, if ingenuous, fun. Very good light booking, one with title and star pull, for the masses.

Story.—Slicker Smith and Herbie Brown, a couple of street-corner salesmen, enlist in the American army by mistake. Their buddies are Randolph Parker, a young socialite who does not take kindly to army routine, and Bob Martin, Parker's long-suffering chauffeur. Parker and Bob soon become rivals for Judy Gray, an army hostess.

Before long Parker, a crack shot, lets his comrades down before an all-important shooting match and is ostracised by all, including Judy. Later, during army manœuvres, Parker stages a come-back. He not only saves Bob's life, but enables his side to win a vital and strategical point. The experiences result in the end in all accepting army life with relish.

Acting.—Bud Abbott and Lou Costello are a good comedy team as Slicker and Herbie, Lee Bowman and Alan Curtis contrast smoothly as Parker and Bob, and Jane Frazee is adequate as Judy. The well-known Andrews Sisters put over the popular songs as only they can.

Production.—Apart from the exciting manœuvre sequences, army life depicted here differs from collegiate only in the matter of dress. Sing-songs, girls, horseplay and jitterbug contests are the main items in the irresistible curriculum. Needless to say, the detail departs from truth, but not from the demands of popular entertainment. The fooling is as topical and versatile as it is timely. Mass appeal is a foregone conclusion.

Points of Appeal.—Irresponsible plot, exuberant gags, healthy sentiment, spirited romance, exciting grand finale, good team, and attractive title.

The Trial of Mary Dugan

M-G-M. American (A). Directed by Norman Z. McLeod. Featuring Robert Young, Laraine Day and Tom Conway. 8,095 *feet. Release not fixed.*

TRIAL melodrama, a remake of the sensational early talkie success, telling of a young girl who, through no great fault of her own, started life off on the wrong foot and would have finished up the innocent scapegoat in a triangle murder plot but for the loyalty and sagacity of her lawyer boy friend.

The tale differs from the original not only in presentation of the heroine's background, but also in scope. The court scene was the sides and centre of the parent picture, it is only the climax of this. Comparisons are inevitable, but far from odious.

Well acted—Laraine Day is irresistible—and intelligently directed, the picture is, in its own particular way, every bit as exciting as its box-office predecessor and infinitely more human. First-rate general booking.

Story.—Mary Dugan, a young girl who had stolen to help her worthless father, breaks the rules on the day she is to be released from a reformatory. Her sentence is increased, but she refuses to take it, and escapes. She gets a job under an assumed name as secretary to Edgar Wayne, a big business magnate. Wayne, who is unhappily married, takes to Mary, but his approach is strictly honourable. Meanwhile, Jimmie Blake, a young member of Wayne's legal staff, and Mary, fall in love.

Jimmie proposes to Mary, but she turns him down rather than disclose her past. He goes away. On the day of his return Mary is on trial for Wayne's murder. Jimmie is far from satisfied with the manner in which Mary's defence is conducted and he persuades her and the Court to let him take over. He then dramatically proves that Mrs. Wayne and the defending counsel are lovers and that they planned Wayne's death so that Mrs. Wayne could get both her freedom and her husband's fortune.

Acting.—Laraine Day gives an appealing and emotionally satisfying performance as Mary, Robert Young is sound as Jimmie, and Tom Conway, Frieda Inescort, John Litel, Marjorie Main and Henry O'Neill are satisfactory in direct support.

Production.—The first half is principally occupied with proving that Mary is a young person more sinned against than sinning. The whitewashing holds up the key trial sequences a little, but although protracted the early detail is too well versed in the rudiments of feminine appeal seriously to impede the story's inherent punch and strong emotional urge. As for the court scenes themselves, they still equal in intensity and excitement anything of their kind so far done on the screen.

The two phases of the film, firmly united by competent acting and direction, give Mary Dugan a grand new lease of life. It's an obvious box-office magnet for the masses.

Points of Appeal. — Powerful story, popular romantic asides, competent acting, skilfully handled court scene, surprise climax, star values and box-office title.

Chad Hanna

20th Century-Fox. Photographed in Technicolor. American (U). Directed by Henry King. Featuring Henry Fonda, Dorothy Lamour and Linda Darnell. 7,964 *feet. Released June* 16, 1941.

PERIOD romantic drama of the circus, photographed in Technicolor, telling of life in the caravan, the sawdust ring and the open road in the leisurely early 'eighties. There is no humbug or pretence about the picture; its compelling charm, freshness and appeal lie securely in its wide assortment of quaint and human characters, gay trappings, picturesque scenery, and wealth of interesting and amusing detail. It is picturesque romance, gay adventure and good fun.

Moreover, it is graced by good acting—Henry Fonda is excellent—and flawless Technicolor. Excellent general booking, unique and holding screen entertainment for young and old alike.

Story.—Chad Hanna, a young yokel, is dazzled by the beauty of Albany Yates, star equestrienne of a visiting circus. To raise money to visit the show, Chad tricks Cisco Tridd, a mean slave-chaser, into parting with five dollars. As a result Chad is forced to leave the district in a hurry. He is followed by Caroline, Tridd's ill-treated daughter. The two persuade Huguenine, the circus proprietor, to give them jobs. Chad worships Albany from afar, but not for long. She accepts a tempting offer from Burke, a rival circus owner, and spectacularly departs.

The two outfits later clash and Chad temporarily takes over. Tridd catches up with Caroline, but Chad forestals him by marrying her. During Huguenine's absence, Oscar, the lion, dies. Chad is blamed and fired. He leaves before learning that Caroline is to become a mother. He meets Albany and his infatuation flares up anew, but she soon convinces him that it is Caroline whom he loves. He returns to Caroline and the circus, with an elephant as a peace-offering.

Acting.—Henry Fonda is excellent as Chad Hanna; he acts intelligently, yet is never out of step with character. Dorothy Lamour is glamorous and provocative in the small rôle of Albany, and Linda Darnell is effective in contrast as the unsophisticated Caroline. Guy Kibbee heads a flawless supporting cast as Huguenine.

Production.—The story is set in a period when people were comparatively easy to please—the circus was the only form of spectacular entertainment then known to country folk—and the picture provides a colourful, actionful and ingratiating portrait of a colourful profession, making its own amusement, conducting its own wars and forming its own courtships.

The ball is set rolling when Chad finds himself infatuated by the glamorous Albany, and it never stops until he finally discovers in somewhat compromising circumstances that romantic bliss is actually in his possession. In rolling it explores many uncharted by-ways of comedy, romance and drama. Its discoveries are the nucleus and the substance of rich popular and family entertainment.

Points of Appeal.—Unusual story, natural acting, quaint comedy sequences, picturesque spectacle, strong feminine angle, refreshing atmosphere, attractive title, Technicolor, and box-office cast.

Dark Streets of Cairo

General F.D. Universal. American (A). Directed by Leslie Kardos. Featuring Sigrid Gurie, Ralph Byrd and Eddie Quillan. 5,310 *feet. Release not fixed.*

ROMANTIC comedy crime melodrama, with a Cairo background, telling of the evil machinations of an homicidal Oriental. The story and atmosphere are highly coloured, but serial-like as the play is, it has a sense of humour. Its capacity to look on the bright side, together with its cast values and occasional thrills, make it a reliable programmer for the masses. Safe two-feature programme booking.

Story.—Professor Wyndham, an archæologist, discovers the seven jewels of the Seventh Pharaoh. His secret is shared by his two young friends, Dennis and Jerry. Anadi, a sinister crook, murders Wyndham and steals the jewels. He then attempts to sell imitations to Baron Stephens, a connoisseur, from Sweden.

Stephen's niece Ellen and Dennis meet accidentally and fall in love. Later, Anadi's henchman abducts Stephen and Ellen, and holds them to ransom. When their disappearance is discovered, Dennis and Jerry promptly cooperate with Joachim, the police chief. There is hare-and-hounds action in secret passages, but in the end Anadi gets his just deserts, and Stephens and Ellen are rescued.

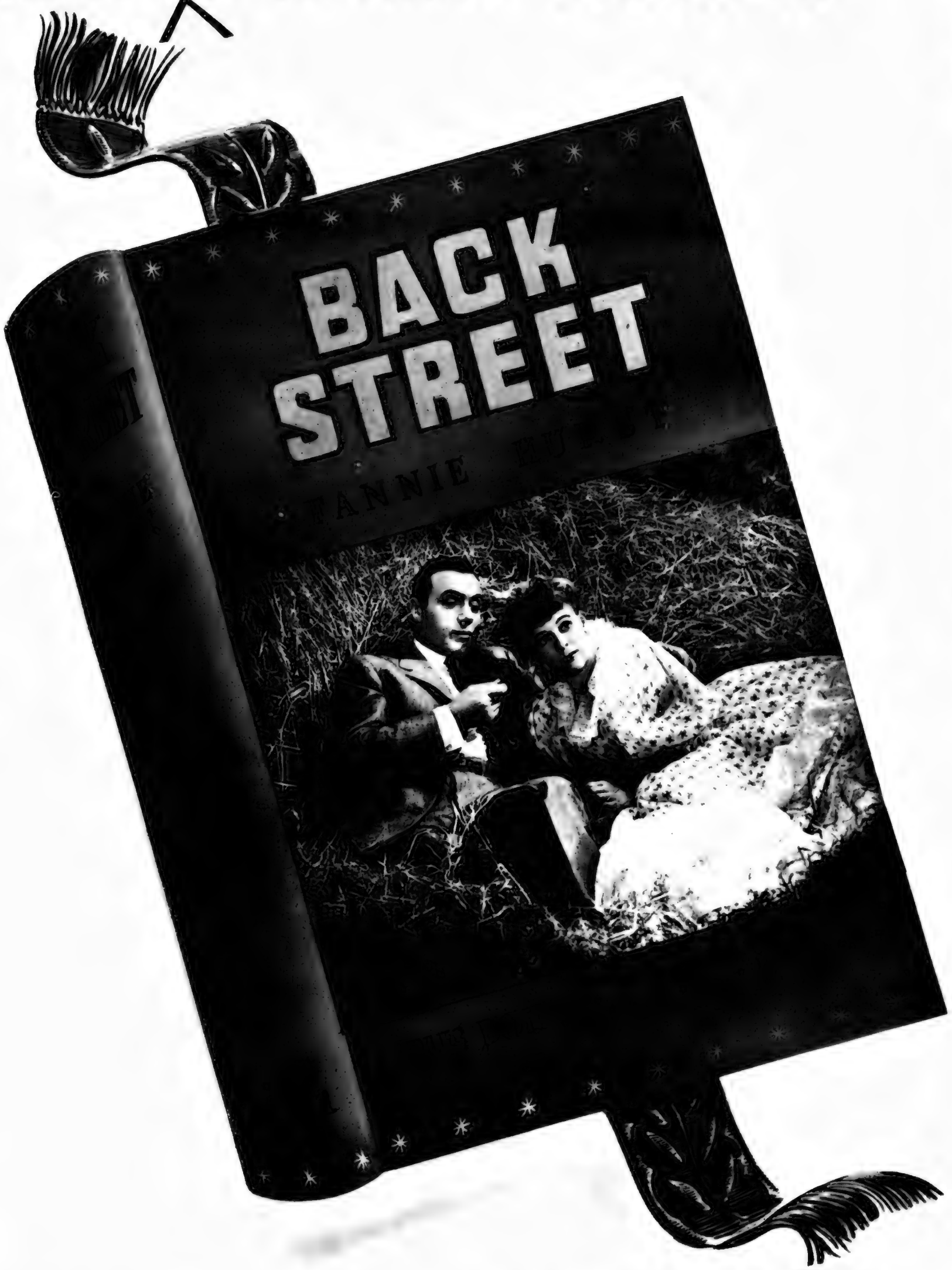
Acting.—Sigrid Gurie is adequate as Ellen, Ralph Byrd is a virile Dennis, and George Zucco puts over a sinister portrayal as Anadi, but the most satisfying performance of all comes from Eddie Quillan, as Jerry. He is the comedy relief, and his energetic acting results in a number of laughs.

Production.—Now and again there is suspense, but it is its comedy, intentional and otherwise, and its romantic trimmings rather than its thrills that give the picture mass appeal. The "A" certificate is technically correct, but youngsters given the chance should enjoy without harm its laugh-ladened horrors.

Points of Appeal.—Actionful story, sinister thrills, cheery comedy relief, exuberant teamwork, convenient footage, popular cast and good title.

REVIEWS—continued on page 31

A GREAT *Romantic* BESTSELLER



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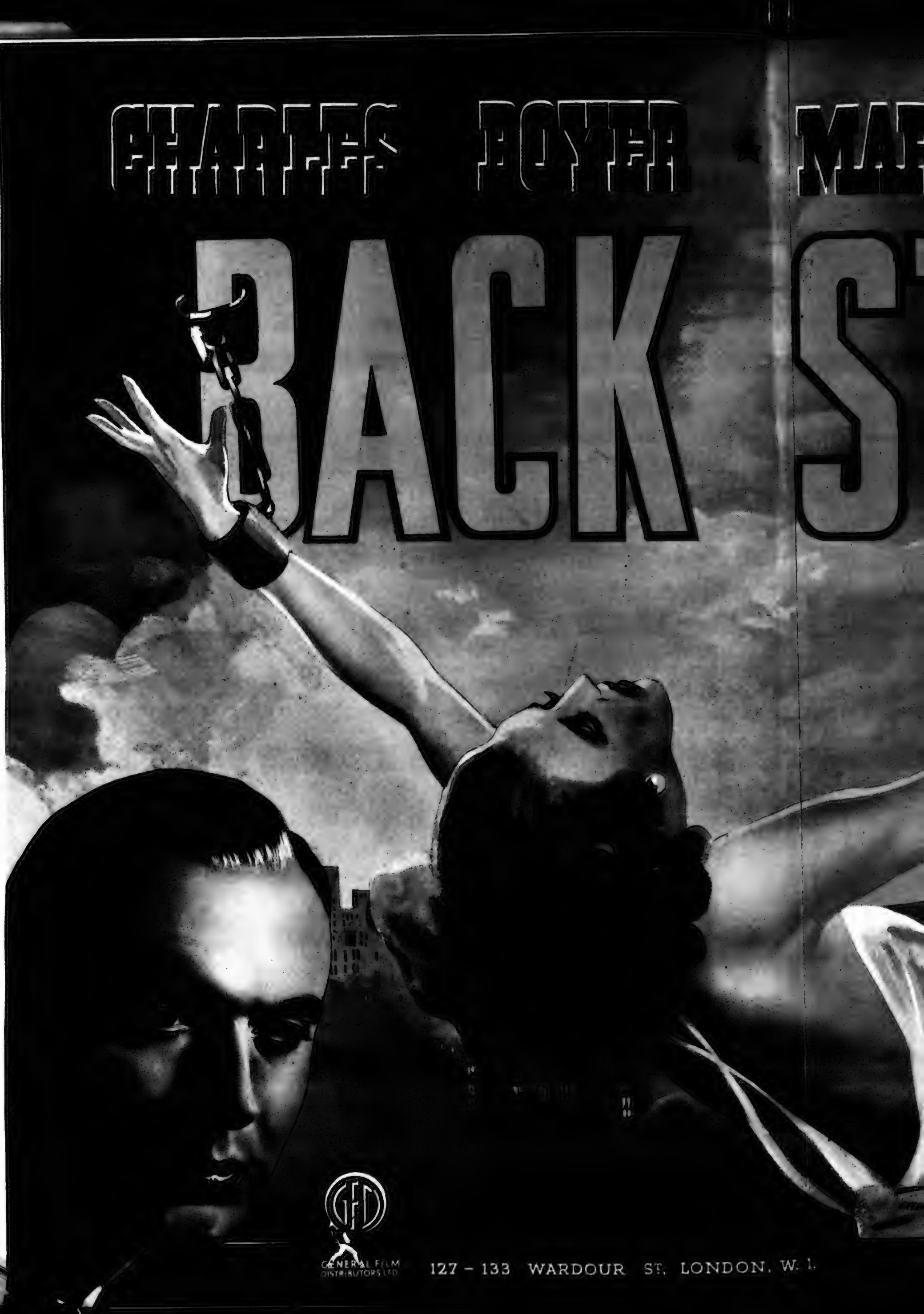
CHARLES BOYER · MA

BACK ST



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MARGARET STEVAN

STREET

DON, W. 1.

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THE ONE PICTURE EXHIBITORS
HAVE NEVER FORGOTTEN; OF
SUCH DRAMATIC INTENSITY
AND BOX OFFICE IMMENSITY
...THAT THEY WILL NOT LET
US FORGET IT. IN RESPONSE
TO THEIR INSISTENT DEMAND,
UNIVERSAL HAVE MADE IT
AGAIN; HAVE CONTRIBUTED
EVERY PRODUCTION NECESSITY
TO MAKE IT FINER, GREATER,
MORE MAGNIFICENT THAN BEFORE.

CHARLES BOYER · MARGARET SULLAVAN

BACK STREET

RICHARD CARLSON · FRANK McHUGH · TIM HOLT

Based on the Novel by **FANNIE HURST**

Directed by **ROBERT STEVENSON** · Produced by **BRUCE MANNING**

Screen Play by **BRUCE MANNING & FELIX JACKSON**

PROVINCIAL TRADE SHOWS

CARDIFF	Odeon Theatre	Tues., 22 April, at 10.45 a.m.		SHEFFIELD	Cinema House	Tues., 22 April, at 10.45 a.m.	
NOTTINGHAM	Ritz	„ 22 „ „ „		NEWCASTLE	Odeon	„ 22 „ „ „	
MANCHESTER	Odeon	„ 22 „ „ „		GLASGOW	Paramount	„ 22 „ „ „	
LIVERPOOL	Paramount	„ 22 „ „ „		BIRMINGHAM	Scala	Wed., 23 „	at 10.30 a.m.
		LEEDS	Odeon	Wed., 23 April, at 10.45 a.m.			

RELEASED *JUNE 2nd.*

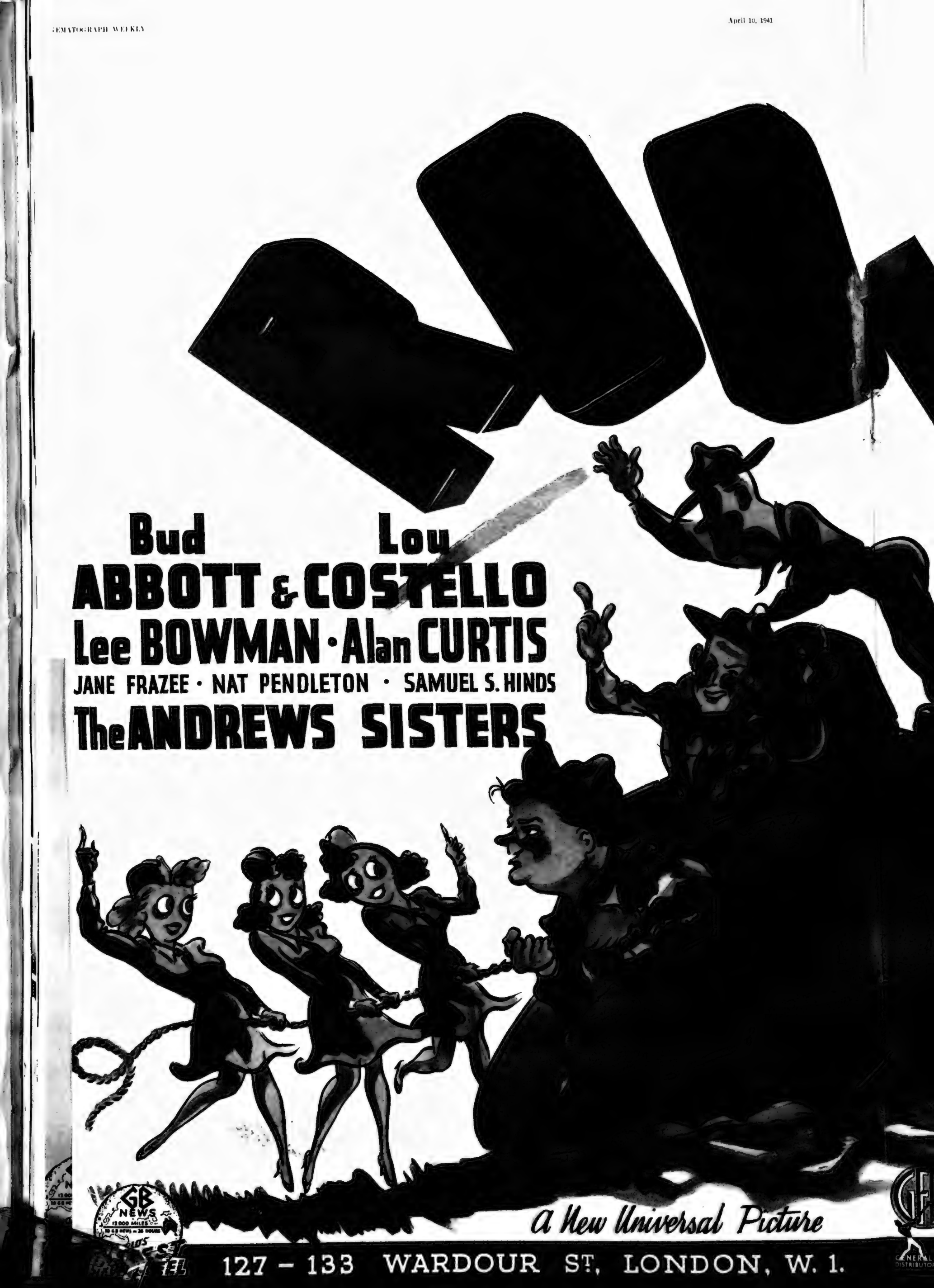
GB NEWS 13,000 MILES IN 60 HOURS 30 MINUTES — WORLD'S TEST NEWSREEL

UNIVERSAL NEWS

83 WARDOUR ST., LONDON, W. 1. GENERAL FILM DISTRIBUTORS LTD. Telephone: — GERRARD 7311

A GREAT LOVE STORY

Charles Boyer and Margaret Sullavan, two of the most romantic stars of the screen, are teamed in the Universal production of BACK STREET, adapted from Fannie Hurst's world-famous novel. It was directed by Robert Stevenson and was Trade shown by General Film Distributors on Tuesday. Richard Carlson, Frank McHugh, Tim Holt, Samuel S. Hinds and Frank Jenks are also in the cast.


Bud Lou
ABBOTT & COSTELLO
Lee BOWMAN · Alan CURTIS
JANE FRAZEE · NAT PENDLETON · SAMUEL S. HINDS
The ANDREWS SISTERS
GB NEWS
12 000 MILES
A New Universal Picture
127 – 133 WARDOUR ST, LONDON, W. 1.

Surprise Comedy Smash....

ABOUT ARMY CAMP LIFE — WITH BIG HIT NUMBERS — NEW SENSATIONAL COMEDIANS — AND ARMFULLS OF SCINTILLATING LOVELIES

PROVINCIAL TRADE SHOWS

BIRMINGHAM	Scala	Thurs.,	24	April,	at 10.30 a.m.
NOTTINGHAM	Ritz	Fri.,	25	,,	at 10.45 a.m.
SHEFFIELD	Cinema House	,,	25	,,	,, ,,
LEEDS	Odeon	Tues.,	29	,,	,, ,,
CARDIFF	Odeon	Wed.,	30	,,	,, ,,
MANCHESTER	Odeon	,,	30	,,	,, ,,
LIVERPOOL	Paramount	,,	30	,,	,, ,,
NEWCASTLE	Odeon	,,	30	,,	,, ,,
GLASGOW	Paramount	,,	30	,,	,, ,,

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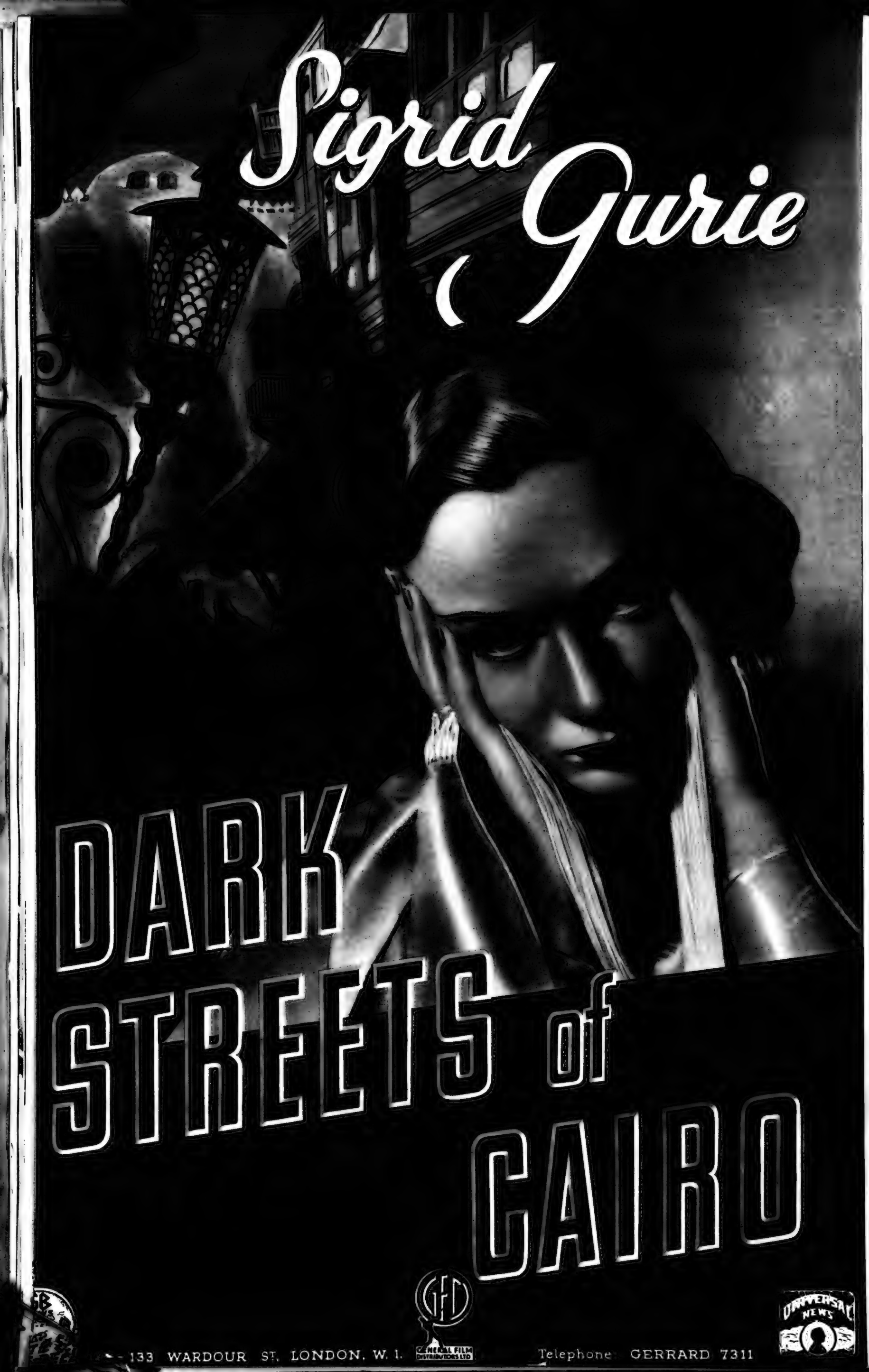

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COMEDY OF U.S. CAMP LIFE

Scenes from the Universal picture, ROOKIES (General Films), reviewed in this issue. This is the first Hollywood film to depict the comedy side of the camp life of the new American Army. Bud Abbott and Lou Costello share prominent spots in this laugh-riot, other members of the cast being the Andrews Sisters, Lee Bowman, Alan Curtis, Nat Pendleton and Jane Frazee.

A Romantic Riot about a Gleesome Threesome who get into a Gem of a Jam!

Love, Honour and Oh-Baby!

WALLACE FORD · MONA BARRIE
DONALD WOODS · KATHRYN ADAMS
WARREN HYMER

Screenplay by CLARENCE UPSON YOUNG · Based on an original story by Elizabeth Troy

A NEW UNIVERSAL PICTURE

PROVINCIAL TRADE SHOWS

CARDIFF	Park Hall	Fri.,	16 April,	at 10.45 a.m.
LIVERPOOL	Scala	,,	23 ,,	,, ,,
GLASGOW	Playhouse	Tues.,	29 ,,	,, ,,
BIRMINGHAM	Scala	Wed.,	30 ,,	at 10.30 a.m.
NOTTINGHAM	Scala	,,	30 ,,	at 10.45 a.m.
MANCHESTER	Gaiety	Thurs.,	1 May	,, ,,
LEEDS	Tower	Fri.,	2 ,,	,, ,,
NEWCASTLE	Essoldo	,,	2 ,,	,, ,,

GFD

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REVIEWS—continued from page 20

Back Street

General F.D. Universal. American (A). Directed by Robert Stevenson. Featuring Charles Boyer, Margaret Sullavan and Richard Carlson. 8,005 feet. Release not fixed.

PERIOD romantic melodrama, a magnificent re-make of the early talkie success, with Charles Boyer and Margaret Sullavan superb in the sympathetic shoes of John Boles and Irene Dunne. The tear-compelling tale tells, it will be remembered, of a couple who, though prevented by circumstances from legalising their relationship, nevertheless lift their unholy union on to a tender and enduring plane.

Profane love is, of course, given a better break than sacred, but although the dice are weighted on the side of irregularity, the play itself is a stern warning to transgressors. Its message, eloquently and appealingly interpreted by its attractive and intelligent box-office stars, makes it a supreme woman's picture. It is to the screen what "East Lynne" is to the "legit." In short, "pennies from heaven." Excellent general booking, a box-office certainty if ever there was one.

Story.—Ray Smith, attractive young saleswoman in a Cincinnatti shop, is wooed by Curt Stanton, a young motor mechanic. She likes him, but not enough to marry him. One day, while saying goodbye to a traveller, she is introduced to Walter Saxel, a young banker. Theirs is a case of love at first sight. Walter arranges to marry Ray, but by an unhappy trick of fate she is unable to keep the most important appointment in her life.

Five years pass and Ray, now a successful dress designer, and Walter, a power in the financial world and a married man with one son, meet accidentally. Their love proves stronger than ever and Walter takes a flat for Ray where she and he pass as Mr. and Mrs. Smith. Happiness reigns for a time, but when big business compels Walter to take a trip to Europe, Ray, after a chance meeting with Curt, promises to marry him. Walter turns up before Ray can make good her word and their irresistible longing for each other leaves them to pick up the threads. Walter's son, now a man, denounces Ray for her influence over his father, but subsequent events give him understanding. Walter eventually dies suddenly from a stroke and Ray follows him to the grave with a broken heart.

Acting.—Margaret Sullavan acts naturally, looks attractive and wins sympathy, as Ray, and Charles Boyer is sufficiently the selfish man to give poignant point to the tale as Walter. His deathbed scene is terrific. Richard Carlson is adequate in the comparatively small rôle of Curt, and Tim Holt, Frank McHugh, Frank Jenks and Samuel S. Hinds are the best of a shrewdly chosen supporting cast.

Production.—Fanny Hurst the authoress put everything she'd got into her perennial best seller, and Robert Stevenson, the English director, has left nothing to chance in this the second screen version. The heroine is depicted as the representative of enduring love and the hero as a somewhat selfish yet, nevertheless, ardent and persistent lover.

The shrewd combination gives graceful impetus to the tale, which, incidentally, is paved with tender farewells and reunions bedewed with tears. As it unfolds it is not only irresistible emotional refreshment, but proof that stolen fruit, however sympathetically acquired, is bitter sweet. The superb paradox is its certain key to feminine and universal approbation. Star values—and is Charles Boyer popular!—redouble the box-office certainty.

Points of Appeal.—Tender, tragic, appealing and poignant story, graceful acting, tender dramatic twists, picturesque atmosphere, terrific feminine angle and box-office title and stars.

Road Show

United Artists. American (U). Directed by Hal Roach. Featuring Adolphe Menjou, Carol Landis and John Hubbard. 7,740 feet. Release not fixed.

CRAZY romantic comedy of carnival life concerning the lunatic adventures and misadventures of a young millionaire who joins a travelling circus after escaping from an asylum. The tale and the trimmings are exuberantly and refreshingly crazy.

The insanities, put over with infectious irresponsibility by a cleverly chosen cast and embroidered with appropriate music and song, in turn promote a welcome harvest of laughs. Barmy and box-office, that is the show in a nutshell. Capital comedy bet for all classes.

Story.—Drogo Gains, a young millionaire, discovers at the altar that Helen Newton, his intended bride, is after his money. He refuses to go through with the ceremony. She hits back by having him certified insane. While in an asylum he becomes friendly with Colonel Caraway, another inmate. The two escape and join up with a far from prosperous circus owned by Penguin Moore, a pretty girl.

Caraway tricks Penguin into giving them both jobs by telling her that Drogo is a famous lion-tamer. Drogo fails when put to the test, but by this time he and Penguin are in love. Arrangements are then made to give a show in the grounds of one of Caraway's wealthy friends. The fun is interrupted by toughs, but Caraway seizes the opportunity to have the circus destroyed by fire so that Drogo and Penguin can start from scratch.

Acting.—John Hubbard and Adolphe Menjou make a resourceful team as Drogo and Caraway, and Carol Landis is a pretty Penguin. Charles Butterworth, Patsy Kelly and George E. Stone are no less effective in direct support. The appropriate vocal relief is pleasantly rendered by the Charioteers, tuneful dusky singers.

Production.—The opening church sequences are definitely novel and funny; the meeting between Drogo and Caraway, too, displays an irresistible sense of the ridiculous. The early circus scenes are more stereotyped, but they nevertheless contribute their quota of laughs.

The last lap in the crazy development—that represented by Drogo's efforts to put over a lion-tamer's act, and Caraway's deliberate destruction of the moribund circus by fire—is slapstick at its best. The complete picture, with its mad antics, pleasing melody, eccentric romance and colourful trappings, is happy and welcome dementia.

Points of Appeal.—Crazily laughable story, resourceful direction, effective teamwork, novel slapstick twists, colourful atmosphere, pleasing musical trimmings, good title, and obvious star values.

The Ramparts We Watch

RKO-Radio. American (U). 7,627 feet. Directed by Louis de Rochemont. Release not fixed.

DESTINED to be recognised in future days as one of the biggest and most complete of documentaries, this story of German propaganda and sabotage in America is an object lesson in pictorial presentation of a phase of history. It is the logical culmination of the "March of Time" policy, which is to tell the public the story behind the headlines, and to paint in the backgrounds to what is otherwise but a sketch.

The resources which are drawn upon, in the shape of U.S. film records reaching back to 1914, are almost limitless, and one can but admire the concentration of the director and editor in what must be one of the greatest efforts of selection that has been tackled in this field. If, as a result of so much assiduous work, we in this country begin to wonder at such concentrated and long continued underground work by the German agents in the U.S.A we have to remember that we are seeing exposed, perhaps the biggest national attempt that has ever been made to sap the morale of a continent

Acting.—Although there is a long cast list, it is hardly practical to look upon the artistes as actors in the ordinary sense of the term. They have been selected as typical citizens of an average American city, and to say that they fit their rôles perfectly is to praise the casting director.

Perhaps the best and most illuminating performance comes from C. W. Stowell, who plays the part of an average Congressman, suspicious at first of being stampeded into jingoism, slowly, but certainly converted to the realisation of the German menace. Many other characterisations merit praise, but it would be fairest to give credit to the director who from a wealth of material has brought to the screen a large number of clever cameos and cunningly fitted them into a complete story.

Production.—When we have cuts from old newsreels showing Teddy Roosevelt, Woodrow Wilson, Queen Alexandra and other historical figures cut in alternatively with first-class modern studio work, it is not easy to make smooth balance, but the continuity of idea is ever present, however haltingly some features of it may appeal to the eye. The public here will probably feel they are being given an overdose of the U.S. social conditions under German sales-talk, although the description, to be properly done, has to be full and complete.

If interest begins to flag, it is briskly whipped up by the discovery of the Nazis "Baptism of Fire" film, and its inclusion brings in a new facet of deep interest. There is a significant lesson to be learnt here, and that is the need for a reciprocal public reception to a propaganda film. This particular effort, efficient in its brutality, preaches to the normal independent intelligence a message the direct opposite of that which it sends to a terrorised or dominated public.

The British scenes at the end of the picture are excellently done, and are welcomed, as they restore a balance which had been leaning rather away from a direct interest here.

Points of Appeal.—Timely exposé of Germany's attempt to poison the mind and maim the sinews of U.S.A.; clear and detailed story of the nation's awakened perceptions; and her slow but reasoned appreciation of her duty. Startling exhibition of Germany's own "Baptism of Fire" propaganda effort.

The Navy Steps Out

RKO-Radio. American (U). Directed by Richard Wallace. Featuring George Murphy, Lucille Ball and Edmond O'Brien. 8,100 feet. Release not fixed.

CRAZY romantic comedy, illustrating the rivalry of a sailor and a Society youth for an attractive working girl. The tale, or rather succession of gags, is both witty and exuberant and, what is more, the attractive and versatile leading players put over every clever situation and line for all they're worth. The result is a veritable cascade of laughs.

Incidentally, the picture was a last-minute substitute for "Kitty Foyle," and its good spirit completely allayed the Trade Show audience's disappointment. To triumph in such circumstances is sure proof of its capacity as a gloom chaser. Excellent light booking, a cast-iron bet.

Story.—Stephen Herrick, a young partner in a shipping firm, loses the tickets on the night he is to take his socialite fiancée and her mother to the opera. They go just the same, but find their box occupied by Dot Duncan, a working girl, and her family. Dot's brother had found Stephen's tickets. A rumpus follows. The next day Dot is engaged as Stephen's secretary by the office manager.

When Stephen recognises Dot he wants her thrown out but she quickly proves her worth. Following her engagement, Coffee Cup, her sailor boy-friend, comes home on leave. Coffee Cup and Dot are out for a good time, and Stephen is roped in. Before long Stephen finds himself in love with Dot, and she with him. There are many complications, but Coffee Cup takes the hint in the last reel, and genuine romance triumphs at the fade-out.

Acting.—George Murphy gives a breezy, likeable and versatile performance as Coffee Cup; Lucille Ball's got what it takes, as Dot; and Edmond O'Brien is a smooth and engaging Stephen.

Production.—The film can be described as a happy and unexpected turn-up for the book. Unheralded, it took a flying start with as good a comedy opening as any seen on the screen and, not content with its riotous kick-off followed up its initial laugh with a host of others equally good. The cast could not have done a better job of work neither could the director. Both should bow to a great comedy script; they don't come any better. Star values embroider the box-office certainty.

Points of Appeal.—Clever, witty and actionful plot, great teamwork, smart lines, resourceful direction, elaborate staging, good title and star values

Love, Honour, and Oh! Baby

General F.D. American (A). Directed by Charles Lamont Featuring Donald Woods, Kathryn Adams and Wallace Ford. 5,379 feet. Release not fixed.

ROMANTIC gangster comedy melodrama, concerning the predicament of a young novelist who married while suffering from amnesia, only to discover on his recovery that he had paid gangsters to bump him off. Many other complications arise before he cancels the homicidal contract, and the full catalogue, put over with zest by an eager and resourceful cast, leads to lively, if fantastic, popular entertainment. Good support for the majority of halls.

Story.—Brian McGrath, a temperamental novelist, is jilted by his sweetheart. He decides to die, and arranges for gangsters, employed by a mysterious thug known as Luffo, to bump him off so that his ex-girl friend can benefit by his insurance policy. Before the gangsters can get to work on him he goes to the rescue of Susan, a pretty girl, and is knocked out. He loses his memory, and he marries the girl without knowing that he had previously signed his own death warrant.

Joe Redmond, Brian's radio reporter room-mate, is out to get the lowdown on Luffo and, in his own interests, he helps Brian in his predicament. Brian's memory is luckily restored, and in the end he and Redmond unmask Luffo.

Acting.—Donald Woods acts with ease and conviction as amnesia-victim Brian; Kathryn Adams is a natural and spirited Susan, and Wallace Ford is a breezy Redmond. Mona Barrie, Warren Hymer and Marc Lawrence are the best of the support.

Production.—The story gets around all right, but so extravagant are its perambulations that comedy and melodrama are not always clearly defined. Fortunately, the play never takes itself seriously, and its irresponsibility, together with its versatile staging, enables it to cover its accommodating footage with pretty good all-round popular entertainment. A provocative title and a good cast are valuable additional assets.

Points of Appeal.—Complicated, but lively plot, good comedy relief, moments of suspense, hectic romantic angle, good staging and teamwork, and popular cast.

Profit Down by £10,000

MANX COMPANY'S WAR-TIME PROBLEMS

THOUGH the profits are down by nearly £10,000 on the year's trading, the directors of the Strand Cinema Theatre Co., Ltd., of Douglas, Isle of Man, in their annual report, regard the results as satisfactory. A 7½ per cent. dividend is announced.

The profit for the year ended December 31, 1940, after payment of debenture interest, income tax and all other charges, amounts to £6,771 10s. 2d., compared with £16,622 last year. Added to £3,648 4s. 6d., the amount brought forward, provides a sum of £10,419 14s. 8d. for disposal.

The amount available for distribution at the end of the previous year was £20,036 16s. 6d., and a dividend of 10 per cent. was paid, absorbing £9,268 12s. On that occasion the directors took the prudent course of setting aside a sum of £7,000 to form a dividend equalisation fund.

The value of this is already being felt, for a dividend of 7½ per cent. is proposed, which will absorb £6,951 9s., which is slightly more than the net profit for the year. A balance of £3,468 5s. 8d. is left to carry forward.

In their report, the directors state "The continuation of the war and the stringent black-out regulations, together with increased working costs, have made trading conditions difficult during the year under review, but the directors are of the opinion that the results cannot be considered other than satisfactory."

The whole of the company's properties, the directors state, including the plant, machinery and equipment, have been maintained in good condition and repair during the year.

The balance sheet shows that the authorised capital of the company is £100,000 in ordinary shares of £1 each, and the subscribed capital is £92,686. There is also £30,000 worth of 4 per cent. debenture stock.

The retiring director is T. Mawdsley, who seeks re-election. The other two members of the board are F. P. Kearsley, of Onchan, I.O.M., and E. M. C. Clayton, of Sheffield.

NAZI COMPANY'S RESULTS

That the business year 1939-40 which ended on May 31 last was a boom year for the State-owned Universum Film A.-G. (Ufa), of Germany, was expressed in the company's report issued about a month ago.

The gross turnover was 166,180,000 marks, against 142,410,000 in the preceding year, and the balance sheet shows a net profit of 1,700,000 marks, against 470,000. Dividends, however, are still to be withheld in order to "enable the company to strengthen itself financially for the tasks placed before it by the hegemony which the German Reich has gained in Europe."

The report also states that since the outbreak of the war kinema theatres were better patronised than ever before, chiefly because of the weekly newsreels depicting Germany's military campaigns.

Fewer pictures were produced than in previous years, *e.g.*, of feature films twenty-seven German-speaking ones plus one in a foreign language, against thirty plus six made in the preceding year, for sold-out houses were assured by the newsreels and the revivals of films of older vintage.

Healthy Kinema Market Tone

SHARE MARKET

PRICES GENERALLY IMPROVE

Few Declines

WHILST markets generally were subdued pending the Budget statement, the tone as a whole has been steady to firm.

As far as kinema and kindred shares are concerned there has been a fairly general improvement in prices. The principal change is a rise of 2s. 6d. to 32s. 6d. in African Theatres ordinary shares. British Lion preference 10s. shares are 7½d. higher at 2s. 1½d.; P.C.T. 7½ per cent. participating preferred ordinary shares have risen 6d. to 10s. 6d, and gains of 3d. are shown in Associated British Picture Corporation ordinary and P.C.T. 7 per cent. preference to 4s. 10½d. and 19s. respectively. Gaumont British 4½ per cent new debentures are £2 to the good at £61.

Very few shares show a decline. Stoll Theatre Corporation have fallen to 9d., and slightly lower prices are quoted for Gaumont British ordinary at 1s. 4½d. and Moss Empires ordinary at 11s. 3d., otherwise prices are unchanged on the week.

	Last week.	This week.	Movement.
African Theatres Ord.	30/-	32/6	+ 2/6
Assoc.Brit.Pic.Corp.5/-Ord.	4/7½	4/10½	+ -/3
" 6% Pref.	12/10½	13/3	+ -/4½
" 5% Debs.	£91¼	£91¼	—
A.P.P.H. Ord.	5/-	5/1½	+ -/1½
Baird Tele.20% Pref. Ord. 2/6	-/1½	-/1½	—
" Defd. Ord. 2/6	-/1½	-/1½	—
Brit. & Dom. Films £1	-/2½	-/2½	—
Brit. Lion Pref. 10/-	1/6	2/1½	+ -/7½
Capital & Prov. News 5/-	-/9	-/9	—
Gaumont-British Ord. 10/-	1/6	1/4½	— -/1½
" "A" Ord.	-/6	-/6	—
" 5½% 1st Pref.	5/9	5/10½	+ -/1½
" 4½% New Debs.	£59	£61	+ £2
General The. Pref.	2/3	1/10½	— -/4½
Mde. Tussaud New 1/- Def.	-/3	-/3	—
£1 Prefd. Ord.	2/-	2/-	—
Moss Empires £1 Ord.	11/4½	11/3	— -/1½
£1 Cum. Pref.	13/1½	13/1½	—
Odeon 5/- Ord.	4/6	4/6	—
" 6% Cum. Pref.	10/-	10/-	—
" 5% Debs.	£70	£70	—
P.C.T. 7½% Ptg. Pf. Ord.	10/-	10/6	+ -/6
" Cum. "A" Pref. £1	18/9	18/9	—
" Cum. "B" Pref. £1	16/7½	16/7½	—
" Const. 7% Pref.	18/9	19/-	+ -/3
Sound City (Films) 6% Pref.	2/1½	2/1½	—
Stoll Th. Corp.	1/-	-/9	— -/3
Twentieth Cent. 6% Pref.	-/3	-/3	—
Union Cinemas Ord.	-/2½	-/2½	—
" 1st Pref.	2/6	2/6	—
" 2nd Pref.	-/7½	-/9	+ -/1½
UnionCine.Sub.Props.6% Pf.	10/6	10/6	—

£1 shares unless otherwise stated. * Nominal.

W. E. G. Alway, who has been appointed manager of the Olympia, Bristol, in succession to the late Frank Justin, has been at the house in various capacities, including that of projectionist, for the last nineteen years.

NEW PRIVATE COMPANIES.

Millcrest Productions, Ltd.—Registered April 1. Capital, £5,000 in 5,000 shares of £1 each. Film producers, etc. The first directors are not named. Solicitors: Denton, Hall and Burgin, 3, Grays Inn Place, W.C.1.

Wybrow and Sons, Ltd.—Registered March 28. Capital, £500 in 500 shares of £1 each. Manufacturers of and dealers in kinematograph apparatus and films, etc. The directors are: Albert E. Wybrow and Edward Wybrow, both of 54, Lordship Lane, S.E.22. Registered office: 54, Lordship Lane, S.E.22.

MORTGAGES AND CHARGES.

Sound City (Films), Ltd., Littleton Park, Shepperton.—Charge on debts due under certain contracts, dated February 25, 1941, to secure all moneys due or to become due from the company to the Westminster Bank, Ltd., not exceeding £50,000.

RKO-RADIO CONVENTION

Scenes at the successful RKO-Radio convention over which Ernest Simon, General Sales Manager, presided :—(1) Sir Randle F. Holme, director, George W. Dawson, secretary, William Sistrom, producer. (2) Alfred Clarke, director, admires the RKO-Radio brochure. (3) A group of branch managers. (4) Ernest Simon and Edgar Ricketts (Walt. Disney). (5) Sir Randle Holme proposes a toast. (6) Leon Wynbergen making a presentation to Ernest Simon

Gene Autry Special Heads New British Lion Group

MELODY IS THE DOMINANT NOTE OF NEW OFFERINGS

IN announcing another big line-up from British Lion-Republic, S. W. Smith, managing director of British Lion, states that a glance at these offerings reveals the undisputed fact that Republic have, once again, strictly adhered to their progressive policy of providing special modern entertainment for "feature class" audiences.

"The dominant note in this outstanding new group is, without a doubt, that of 'Melody'—and the current success of our big musical—'Hit Parade of 1941'—is ample proof that this type of film strikes the right box-office note, a feature no astute showman can afford to ignore. To this may be added the fact that Gene Autry, the first cowboy star ever to win a Motion Picture Academy award, and the greatest delineator of Western rôles the kinema has known, has been starred in 'Melody Ranch,' a new style super musical Western of 'epic' proportions, which Republic have made at a cost of well over $500,000."

The remaining productions in this group offer a range of comedy, drama and mystery of unquestionable money-making value. The distinguished roster of popular stars featured includes, in addition to Gene Autry, such players as Jimmy Durante, Ann Miller, Roscoe Karns, Ruth Donnelly, Spencer Charters, Lois Ranson, Polly Moran, Barton MacLane, Barbara Allen (Vera Vague), George "Gabby" Hayes, Jerome Cowan, Mary Lee, Johnny Downs, Jerry Colonna, Jane Frazee, Frank Jenks, Claire Carleton, Jonathan Hale, Dennis O'Keefe, Louise Campbell, Jimmy Lydon—a new boy star discovery—Helen Vinson, Roger Pryor, Paul Hurst, Edward Gargan, and the "Three Mesquiteers"—Bob Livingston, Raymond Hatton and Duncan Renaldo.

The complete preview schedule, which will be presented at the G.-B. Theatre, Film House, at 11 a.m., reads as follows:—

Tuesday, April 15. **Melody Ranch,** with Gene Autry, Jimmy Durante and Ann Miller.

Thursday, April 17. **Melody and Moonlight,** with Johnny Downs, Jane Frazee and Mary Lee.

Friday, April 18. **Meet the Missus,** with Roscoe Karns, Spencer Charters and Polly Moran.

Monday, April 21. **Bowery Boy,** with Jimmy Lydon, Dennis O'Keefe and Louise Campbell.

Tuesday, April 22. **Heroes of the Saddle,** with Bob Livingston, Raymond Hatton and Duncan Renaldo.

New Type Western

Heralded as something entirely new in motion picture production, "Melody Ranch" is a spectacle replete with action, comedy, hit tunes and thrills. Following closely on Gene Autry's remarkable distinction by the Motion Picture Academy in awarding him fourth place among the ten biggest money-making stars, preceded only by Mickey Rooney, Spencer Tracy and Clark Gable—the release of this super-Autry Western is of incomparable value no showman-exhibitor can fail to appreciate. "Melody Ranch," with its story, cast and elaborate settings, is in itself a box-office "natural" of top feature category; with Gene Autry fresh from his Academy award, it should prove box-office dynamite.

The most popular hit tunes of the day have a top spot in "Melody Ranch," which Joseph Santley directed. "Call of the Canyon" and "Never Dream the Same Dream Again" are particularly notable in this respect. The title song, "Melody Ranch," is a number which, it is forecast, will prove intensely popular. Other tuneful songs are: "Torpedo Joe," "What Are Cowboys Made Of," and "Rodeo Rose."

On the side of spectacle, some of the action scenes of the picture are said to contain enough thrills for any two pictures, and it is said that there can seldom have been a film to approach the dramatic impact reached in the concluding scenes. A town, fallen to a band of outlaws, is beleaguered by the forces of law and order. The streets, bristling with guns, are barricaded. The gunmen, standing at the ready, await the result of the siege with confidence. On the other side of the barricades, the sheriff's men, unarmed but undaunted, pause and deliberate. . . . How are they to overpower the bandits? Then the solution . . . the unexpected solution which provides one of the epic scenes of the picture and leaves one spellbound.

The cast of "Melody Ranch" includes a big array of well-known favourites, Barton MacLane, Barbara Allen (Vera Vague), George "Gabby" Hayes, Jerome Cowan and Mary Lee having important supporting rôles.

"Melody and Moonlight"

The twin "Melody" picture of this group is "Melody and Moonlight," featuring Johnny Downs, Barbara Allen (Vera Vague), Jerry Colonna, Jane Frazee, Mary Lee, Frank Jenks, Claire Carleton and Jonathan Hale. Songs, laughs, gaiety, everything, in fact, that the public craves to lift it momentarily from to-day's difficult times, is included in this spectacular offering.

Johnny Downs scores as the poor but ambitious youngster who dreams of seeing his name in electric lights, whilst earning his living as an hotel receptionist.

Jane Frazee, a comparative newcomer to the screen, has a warm and appealing personality, and will go a long way if her work in "Melody and Moonlight" is a criterion. She is cast as a debutante who, bored with her empty existence, goes slumming with the firm determination to shed her repressions. Another important feminine lead is that of Barbara Allen, who once again brings her screwball character of "Vera Vague" to the screen in this latest Republic offering.

Yet another feminine characterisation is that portrayed by little Mary Lee, who is cast as Johnny's fiery-tongued sister Ginger, who is housekeeper, cook and mascot at the same time. Her "Top of the Morning" number, in which she sings while making a fried egg, is one of the most rhythmic and delightful numbers in the musical. Jerry Colonna contributes an important share to the fun and hilarity, while Claire Carleton does well as "Gloria," the tough dance-hall hostess. Jonathan Hale and Frank Jenks contribute admirable character rôles.

The Higgins Family Again

"Meet the Missus" is a new Higgins Family comedy and the most entertaining of the popular series to date. Roscoe Karns, Ruth Donnelly, George Ernest, Lois Ranson and Spencer Charters comprise the Higgins family, representing a brand-new personnel.

The Higgins Family series presents a typical American family with the typical family's joys and tribulations. In this latest Republic picture they rally round to help Granpa—inimitably played by Spencer Charters—extricate himself from the toils of a designing widow, portrayed by Polly Moran. Betty's young law student boy friend, played by Alan Ladd, helps to untangle the various legal mix-ups in which the family gets involved, while Dorothy Ann Seese, who closely resembles Shirley Temple when the latter made her picture debut at the age of five, has an appealing moppet rôle. "Meet the Missus" was directed by Mal St. Clair.

Human Interest Yarn

"Bowery Boy" is a picture packed with human interest. It is a warm and sympathetically compelling drama which skilfully delineates the adventures of a slum-reared boy. Jimmy Lydon, in the title-rôle of "Sock," proves himself one of the strongest contenders for juvenile honours of the current kinematic season. Dennis O'Keefe and Louise Campbell score in the romantic leads, with Helen Vinson, Roger Prior and Ormond Lydon in prominent supporting rôles which give them an opportunity to demonstrate their astonishing capabilities.

The story deals with "Sock Dolan," who rejoices in breaking every law made by the authorities, whom he considers his natural enemies. He is particularly defiant in his determination that no doctor shall touch his sick brother Scrubby, believing that his mother's untimely death was caused by a doctor's incompetence. When young Dr. Tom O'Hara comes to the neighbourhood with lofty ambitions to better the lot of the underdog, his first problem is "Sock," who remains obstinate about aid for his brother. The dramatic manner in which the young doctor overcomes the pride and hatred of one small boy provides strongly compelling film fare. William Morgan directed.

Open Spaces and Thrills

"Heroes of the Saddle" narrates the "Three Mesquiteers'" latest thrilling exploits in the open spaces. Bob Livingston, Raymond Hatton and Duncan Renaldo provide excellent contrast for one another.

Patsy Lee Parsons, a child star of unusual promise, provides the inspiration for heroic deeds on the part of the "Three Mesquiteers" when she is exploited by the unscrupulous heads of the orphanage in which she has been placed. Frustrated in their attempts to legally adopt her, the "Three Mesquiteers" take it upon themselves to watch over her welfare. This starts them on their open fight with the entire board of governors of the orphanage and a formidable array of crooks who would stop at nothing to prevent their racket from being publicised. "Heroes of the Saddle" is certainly the "Three Mesquiteers'" most exciting picture, which should prove immensely popular with the masses. The direction is by William Witney.

Dennis O'Keefe and Louise Campbell in BOWERY BOY (British Lion)

Northern Ireland

S.O. Attacked at Ulster Civic Service

RECORD ENSA SHOW AT BELFAST

Trade Aids A.R.P.

IN the presence of the Mayor and several borough councillors, the Rev. Thomas Doey, at New Row Presbyterian Church, Coleraine, attacked the recent decision of Coleraine Borough Council to permit a local kinema to be opened for H.M. Forces. The Mayor was one of the strongest opponents of Sunday kinemas.

Mr. Doey said that there was no need for Sunday kinemas as the townsfolk were amply catered for. At the meeting of the council it was stated that only Ministry of Information films would be shown. Two such films were shown at the first show and then came the main event, the big film called the "Storm." Mr. Doey then read a Trade report of the film, which described it as "a very good tough lead."

To his mind, the film was perilously near a breach of faith and the borough council had ample justification for withdrawing their sanction.

Handing Out the Cheques

The White Cinema Club has given organisers of charity efforts in Northern Ireland plenty to think about, and as a result of the recent midnight show at the Ritz J. D. Russell and George Lodge have been able to announce a net profit of £565—a record for any midnight show in Ireland.

The Lord Mayor of Belfast (Sir Crawford M'Cullagh) returned specially from his holiday to receive a cheque from J. D. Russell at the City Hall of £282 10s. for the City Coal Fund. Among those present at the function were Billy Bradley (president), George Gray (vice-president), T. J. Furey (Supreme Cinemas), George Lodge (Imperial) and Capt. Jock Hutchinson (Ensa liaison officer). The Lord Mayor, returning thanks, congratulated the organisers on their splendid work and particularly Capt. Hutchinson for what must be considered the finest show yet staged in Ireland.

A cheque for £282 10s., the remaining half will be handed over at the forthcoming meeting of the White Cinema Club.

Fire Watching

Fire watching has now been extended to Londonderry as well as Belfast, and kinemas are taking special precautions. In Belfast no fewer than 16 kinemas in different parts of the city have been placed at the disposal of the authorities for a further series of lectures on the latest A.R.P. methods. The lectures will be given on Sundays.

Ministry Films

The Ministry of Information is extending its campaign in Northern Ireland and is running four shows a week at the local Museum Kinema. So far only one mobile unit is operating in the territory.

S. W. SMITH,
Managing director of British Lion

REAL BUSINESS AT BOLTON

£10 Fine Imposed for Overcrowding

The Lido Cinema (Bolton), Ltd., were fined £10 at Bolton Borough Police Court on April 1 for allowing people to obstruct the gangways on Saturday, March 15. The manager, Bernard M. Woolley, was fined a similar amount for aiding and abetting.

It was alleged that at 7.20 p.m. all the 1,170 seats on the ground floor were occupied and the gangways at the rear were blocked. It was impossible to pass easily from one side to the other. The intersecting gangways were also blocked at the end by standing people.

In the balcony all the seating accommodation was occupied and in one gangway, at the left side, 42 people were standing and in the other 46.

The manager said it must have been the girls who let the people up, but the ushers said they repeatedly notified the booking office that the seating was full and no notice was taken of it.

A plea of guilty was entered, and on behalf of defendants Mr. Breakell spoke of the difficulty of complying with the regulations. Patrons came in couples and though there were seats available they were single seats and people refused to occupy them until they could get seats next to their friends.

NORTHERN COMMAND FILM SHOWS

600 Shows Monthly by Amateurs

Deserved tribute was paid at a Northern Command conference to the part played by John Saville, of York, in the development in that Command of the kinema for troops.

In a very short time he has got together a band of 87 private owners of kinematographic projectors, and they are giving 600 shows a month to audiences numbering between 80,000 and 90,000.

There are also ten E.N.S.A. mobile kinemas operating in the Command, but more mobile theatres are wanted, and an appeal is made to firms who have spare omnibuses to loan them for the duration of the war.

An appeal by the New Empire (Burnley), Ltd., against the allowance of costs to the Burnley Assessment Committee in respect of an application to set aside the decision of the Burnley Recorder (N. J. Laski) relating to the appeal against the assessment of the Savoy kinema, café and shop was dismissed with costs by the Court of Appeal last week.

Leave for further appeal was refused.

DERRY OPERA HOUSE FIRE

Corporation Wins Appeal

Appeals against the decision of the Recorder of Londonderry in dismissing three claims, amounting in all to £41,700, brought against the corporation for damage to the Opera House Kinema, its equipment and consequential loss, were dismissed at Londonderry Assizes Appeal Court by Mr. Justice Brown.

Appellants were William Doherty, who claimed £23,500; City Pictures, Ltd., who claimed £12,201 for the loss of kinematographic materials and who, with Western Electric, also claimed £1,000 in respect of the sound projector system.

The appellants' case was that the fire which destroyed the kinema was of malicious origin and occurred after fire notices had been served upon Londonderry kinemas by the I.R.A. On the other hand, the corporation's chief fire officer alleged that the origin of the fire was a defective flue.

Affirming the decision of the Recorder and dismissing the appeals with costs, Mr. Justice Brown said this was an unexplained fire. No theory had been advanced that had not been demolished by somebody else. The onus was on the appellants to prove that the fire could only have been caused maliciously.

Mr. Chambers asked that as Mr. Doherty was fighting the case himself and that the building was only insured for one-third of its value he should not be asked to pay costs, but Mr. Lowry, for the corporation, declined to agree to the suggestion.

£3,200 FOR MANAGER'S WIDOW

Killed in Alert by Fire Tender

Damages totalling £3,200 were awarded by Mr. Justice Charles at Leeds Assizes to Mrs. Dorothy Patience Mansell, of Alnwick Road, Sheffield, for the death of her husband, A. A. Mansell, manager of the Star P.H., Sheffield, who was killed in August, 1940, while sitting in his motor car in East Bank Road, Sheffield, during an alert, when an auxiliary fire service tender ran into the car.

Defendants were Sheffield Corporation and the driver of the tender.

Included in the damages were apportionments of £2,500 for the widow and £500 for the 13-year-old son.

RKO-RADIO'S RECORD SALES CONVENTION

1939-40 Box-office Receipts Exceed All Previous Figures

SCINTILLATING NEW PROGRAMME

OPENING in inspiring circumstances with an announcement that the company in 1939-40 rivalled the record figures established in the previous year, R K O-Radio's first war-time convention, held in London, proved to be one of the most successful sales meetings in the history of the company.

The convention, which was held throughout in a spirit of enthusiasm, was attended by Sir Randle Holme, chairman of directors; Alfred Clark, director; George W. Dawson, director and secretary; members of the United Kingdom sales force; Miss Rita Andre; and W. Siebert, of The March of Time, Ltd.; and J. E. Ricketts and E. J. Davis representing Walt Disney's British interests.

Although the social side of the conference played a less prominent part than in previous years, the delegates were guests of Walt Disney and The March of Time at a luncheon party and informal cocktail party respectively, while a visit was arranged to the Denham Studios with William Sistrom as host.

A pleasant ceremony occurred during the convention when branch managers and special sales representatives presented Mr. Dawson with a silver inkstand, and Mr. Simon with a silver cigarette box as a token of appreciation.

In welcoming the delegates, Ernest Simon, general sales manager, who presided, paid a striking testimony to the late Ralph Hanbury, who had played so important a part in bringing the organisation to its present high position. Mr. Simon read cables from George Schaefer, President of RKO-Radio; Phil Reisman, vice-president in charge of distribution; Ned. E. Depinet; Louis de Rochemont; Walt Disney and friends in all parts of the country.

Past Product

Prior to detailing the films comprising the balance of the 1940-41 programme, Mr. Simon paid tribute to the regular flow of high grade material delivered in the past several months, which had established RKO-Radio even more firmly in the forefront of film distributing houses.

An Inspiring Message

In announcing the new product, Mr. Simon prefaced his remarks by reading a message sent by George Schaefer, who declared:—

"Never before has the unwritten law of the theatre—'The show must go on'—had greater significance than now . . . With world markets lost or blocked—with production hazards increased—with the knowledge in all our minds that motion pictures cannot deteriorate in quality and continue to be Britain's and America's chief diversion, comes the joint responsibility of exhibitor and producer to maintain quality and increase national income. 'The show must go on' if huge investments in theatres and studio properties are to be protected."

For the balance of the 1940-41 line-up, Mr. Simon stated that the studio had adhered strictly to the policy of great star names in stories directed and produced by Hollywood's most notable technicians working with increased budgets.

New Product

Pride of place on the forthcoming programme is held by "Kitty Foyle," starring Ginger Rogers in the rôle which won her the Motion Picture Academy Award for the best performance of 1940. Unfortunately, transport delays have compelled them twice to cancel the presentation, but the film is expected to arrive in this country in the near future and immediate arrangements would be made for Trade screenings.

"The Ramparts We Watch"

The first full-length feature produced by the staff of The March of Time, "The Ramparts We Watch," was in every way a fascinating screen novelty and the film was eagerly anticipated in all parts of the country. The new production had been eulogistically greeted by the Press in advance notices and exhibitors could anticipate a box-office windfall.

"Citizen Kane"

Another big feature, "Citizen Kane," starring Orsen Welles, was now completed.

Welles, who had produced and directed the picture, was one of the world's greatest entertainers, both on stage and radio, and full play had been given to his novel ideas of presentation.

Disney Again with RKO-Radio

Mr. Simon revealed that Walt Disney, under his new contract with RKO-Radio, would deliver two feature films on the company's new programme.

The first of these, "The Reluctant Dragon," introduced live-action for the first time in a Disney full-length feature in the person of Robert Benchley.

Advance previews indicated that "The Reluctant Dragon" was in every way as fascinating and as brilliant as "Snow White and the Seven Dwarfs" and "Pinocchio," and was expected to emulate the grand box-office figures set up by those two record-breaking productions. "Dumbo," the second new Disney feature, introduced in the title rôle a delightful new Disney character creation.

Walt Disney's product in Great Britain was to-day more eagerly anticipated than ever before.

"Valley of the Sun"

Joel McCrea had been assigned to play the leading rôle in "Valley of the Sun," which, under the production guidance of Robert Sisk, would rank as one of RKO-Radio's most notable new offerings.

"They Met in Argentina"

Presenting Maureen O'Hara, James Ellison and the great Latin discovery, Alberto Vila, in the principal rôles, "They Met in Argentina" was in the last stages of editing. A salient point about the new production was that Lou Brock, who acted as producer, was also responsible for the highly successful "Flying Down to Rio," and the same box-office formula used in that film was also employed in the new all-star feature.

Team of "Five Came Back" Reunited

Kent Taylor and Wendy Barrie, who were recently teamed in the successful "Five Came Back," are currently reunited in "Repent at Leisure," which Frank Woodruff is directing.

Ronald Colman and Anna Lee

Ronald Colman has again been signed by RKO-Radio. In his new film, "My Life with Caroline," he would have Anna Lee as his leading lady.

Lewis Milestone, one of Hollywood's greatest directors, was to supervise, with William Hawks as producer. The script was being written by John Van Druten.

"The Devil and Miss Jones"

Turning to "The Devil and Miss Jones," Mr. Simon read a cablegram from Phil Reisman, stating that the film was considered by a preview audience to be the greatest Jean Arthur feature ever produced. Robert Cummings, a notable leading man, was in chief support, and Sam Wood directed.

Anna Neagle as "Sunny"

Anna Neagle was to-day a greater box-office personality than ever before. In view of her success in "No, No, Nanette," she was to play in a third musical, "Sunny," which was being produced and directed by Herbert Wilcox. Miss Neagle has Ray Bolger in the leading supporting rôle, with John Carroll and Edward Everett Horton in other large parts.

New Ginger Rogers Starrer

Following her outstanding performance in "Kitty Foyle," Ginger Rogers was now enacting the stellar rôle in "Tom, Dick and Harry," which would be directed by Garson Kanin—thus reuniting the star-director team of "Bachelor Mother." The star would be surrounded by players of proven box-office repute, including George Murphy, Burgess Meredith and Alan Marshall.

Signe Hasso's Debut

Mr. Simon announced that Signe Hasso, Sweden's most gifted actress, would make her debut under the RKO-Radio banner in "How to Meet a Man," with James Craig co-starred. The new film is to be produced by Gene Towne and Graham Baker, the team responsible for such outstanding efforts as "Tom Brown's School Days," "Swiss Family Robinson," and "Little Men."

Balance of Product

In announcing the balance of product, Mr. Simon revealed to the delegates that Sam Wood, director of "Kitty Foyle," "The Devil and Miss Jones" and "Good-bye, Mr. Chips," had been signed to produce one film or more annually for the next three years. A contract has also been negotiated for Sir Cedric Hardwicke to appear in three productions.

Meanwhile, in the next few months, exhibitors could anticipate the arrival of such features as "Melody for Three," fifth in the series of Jean Hersholt starring vehicles introducing the famous star as "Dr. Christian"; "Hurry, Charley, Hurry," featuring the ever-popular Leon Errol in another laugh riot; "Footlight Fever," reuniting Donald MacBride and Alan Mowbray, the popular team of "Curtain Call"; and two further "Scattergood Baines" films.

British Productions

Some months ago, RKO-Radio had decided to resume their production activities in Great Britain, determined to make only all-star features assured of a welcome, not only in Great Britain but in America. The first production under the new programme, "The Saint's Vacation," had been praised by all sections of the Industry, and the second, "Dangerous Moonlight," was considered to be one of the greatest features ever produced in this country.

William Sistrom, supervisor of production, had now commenced activities on "Meet the Tiger," third in the British "Saint" series, and Hugh Sinclair, through his brilliant portrayal in "the Saint's Vacation," had once again been contracted to play the title rôle.

Important Short Subjects

Dealing with the company's short output, Mr. Simon said that with the retention of the Disney and March of Time output, plus a grand line-up of all-star material emanating from the RKO-Radio studio, the organisation could be said to have easily retained their leadership in the short subject field.

During the next few months, RKO-Radio would handle a number of new Disney shorts, as well as a fascinating series of March of Time "issues."

Apart from this, RKO-Radio were again

Continued in next column

showing a Dionne Quintuplet short feature entitled "Growing Up." Edgar Kennedy, Leon Errol and Ray Whitley were featured in the company's own comedies, which also included a series of "Sportscopes."

G. W. Dawson Addresses the Meeting

In addressing the meeting, G. W. Dawson, director and secretary declared that, despite any difficulties that may arise, RKO-Radio were determined to maintain and even increase the present good relationship between the company and its many exhibitor friends.

In spite of increased expenses in all directions and the loss of valuable European markets, he had been assured that the RKO-Radio Hollywood studio intended to expend more money than ever before in producing pictures of a fine box-office calibre.

Congratulating the provincial managers on their splendid efforts under difficult conditions, Mr. Dawson mentioned that when one of the company's offices was wrecked in a recent "blitz" the staff had carried on and not a single customer had had a programme "let-down."

Sir Randle Holme

Welcomed to the convention by Ernest Simon, Sir Randle Holme, chairman of the directors of RKO-Radio and past president of the Law Society, was heartily congratulated by the conventioneers on the knighthood recently conferred upon him.

In response, Sir Randle complimented the sales force on the magnificent manner in which they had carried on after the grievous loss of Ralph Hanbury.

Alfred Clark

Alfred Clark, a director of RKO-Radio and chairman of Electrical and Musical Industries, spoke of his early association with the Film Industry. He had been responsible for producing the first motion picture ever made and was pleased to be able to praise the organisation on their magnificent efforts in the past trying year.

Walt Disney and the March of Time

J. E. Ricketts and E. J. Davis, representing Walt Disney Mickey Mouse, Ltd., and W. Siebert and Miss Rita Andre, of The March of Time, Ltd., emphasised the good will and spirit of comradeship which animated their long association with RKO-Radio.

Departmental Chiefs

The delegates were also addressed by Harry Burgess, director of publicity; Joe Marks, shorts sales manager; Leon Wynbergen, special representative; Harold Possener, London branch manager, who spoke of the way in which their departments had overcome war difficulties.

Brilliant "Kipps" Premiere Opens 20th-Fox Meet

SALES FORCE WELCOME TO FRANCIS L. HARLEY

THREE thousand people filled the Opera House at Blackpool at the week-end for a special one-night world premiere of 20th Century's latest British film "Kipps." Although this Lancashire town is filled to overflowing and most entertainments are flourishing, it is reported that seldom since the war started has such enthusiasm been witnessed for a new picture.

Throughout, the screening was punctuated by prolonged laughter, the end of the picture being the signal for tumultuous applause from an enthusiastic house. This special screening marked the first occasion in Blackpool that a try-out had been arranged and for which public announcements had been made.

It was originally planned to have the film included in the programme unannounced, and a last-minute decision resulted in the combination of a première and a sneak preview. Although Press and poster announcements were only made on the Wednesday morning, by 12 o'clock the following day every seat in the big theatre had been sold, and many hundreds of applications for seats had to be refused.

Personal Appearance

Phyllis Calvert, Ann Pornick of the film, made a special journey to make a personal

FRANCIS L. HARLEY

appearance, and was introduced by Blackpool's Mayor, Alderman H. A. Thickett, J.P.

In an especially glowing tribute to the picture, the Mayor described "Kipps" as "one of the finest films he had ever seen," and prophesied for it a great box-office future.

The occasion was an important event, and the opening feature of the special two-day sales conference arranged by 20th-Fox to mark the return of Francis Harley from America and to give the British chief his first opportunity since his return, officially to greet the sales force.

Most Successful Convention

The meeting is described as one of the most successful in the history of the British company, and whilst sales discussions occupied the major time on the agenda, an open session was held for a general discussion on British and American production policy, and plans were made for future operations.

After the Friday show of "Kipps," delegates attended a private screening the following morning of the new Technicolor, Fonda/Darnell/Lamour picture "Chad Hanna," and the afternoon was devoted to a round-table sales and production talk.

A private dinner in the evening, at which delegates were the guests of Francis Harley, marked the conclusion of the necessarily brief meeting, and delegates returned to their respective territories on the Sunday.

Opening the business session, Mr. Harley described the object of his visit to America and his activities there, announced details of new films in preparation and in production, and described at some length the company's plans for the maintenance of big British production.

He confirmed the signing of Robert Donat for the title rôle in "Pitt, the Younger," which would go before the cameras shortly, and of the company's intention to follow this with the big-scale aerial film, "Spitfire," a subject which has already been announced.

Sales Force Confident

Sales director R. Sutton Dawes followed with a review of the year's business to date, which included a survey of general sales activities, having particular regard to the change in the film business generally, resulting from war time conditions.

It was revealed that whilst practically every territory had been affected in some way by the heavy and continuous aerial activity, all situations were well in hand, and delegates expressed themselves unanimously confident that future business was promising and that the company would end the current year in the same strong position as hitherto.

At the dinner which marked the end of the conference, a voluntary collection was made for the C.T.B.F., and this sum will be forwarded to the Benevolent offices this week.

Thanks were expressed to the proprietors and general manager, Harold Mellor, of Tower Entertainments, Ltd., for their courtesy and hospitality and whose efforts were instrumental in making the meeting so successful.

"ONE IN A MILLION"

Sonja Henie's First Film to be re-issued

"One in a Million," the film which marked Sonja Henie's screen début and which has been recorded as her finest screen entertainment, is to be reissued by 20th-Fox. The brilliant cast of proven box-office favourites includes Don Ameche, Adolphe Menjou, Jean Hersholt, the rib-tickling Ritz Brothers, the poker face comedian Ned Sparks, Arline Judge, Borrah Minevitch and his gang playing hot rhythms on their harmonicas, Dixie Dunbar, Leah Ray and Shirley Deane.

"One in a Million" is an exhibitors' stepping stone to Sonja Henie's latest picture "Sun Valley," which is now in production. It is to be a spectacular romantic extravaganza with a cast including John Payne, Milton Berle, Joan Davis and Glen Miller and his famous orchestra.

"SO ENDS OUR NIGHT"

Claimed as Screen Masterpiece

"So Ends Our Night," David L. Loew-Albert Lewin first production for United Artists, is promised for early release in this country. Anticipations of a screen masterpiece have been aroused on enthusiastic reports from United States that "So Ends Our Night" is a picture of exceptional dramatic power with deep and moving qualities that "stir the emotions."

Based on Erich Maria Remarque's story "Flotsam," it pictures the lives of a group of refugees in Europe. Fredric March, who plays a leading rôle, sums it up with the words: "This is not a propaganda or straight anti-Nazi picture. With the refugee situation as a motivating background it raises to a new pitch the eternal themes of love and adventure."

Directed by John Cromwell, the picture stars Fredric March, Margaret Sullavan and Frances Dee, with a supporting cast that includes Anna Sten, Erich von Stroheim and Glenn Ford.

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

I HAVE been waiting for news of bright stunts worked out by showmen to advertise "The Thief of Bagdad," which was an ideal vehicle for unusual publicity if ever there was one, but so far nothing out of the ordinary has been reported. Where are our showmen? A film which deals with such wonders as a flying carpet, a winged horse, a genie and a monster spider suggests all sorts of neat "peep-show" and other "magic" lobby or window displays which could have been contrived by an ingenious person from odds and ends with the exercise of a little ingenuity, yet no such device seems to have been tried.

"Queen of the Mob" in Chichester

EXPLOITING every possible angle, T. D. Hunt, of the Plaza, Chichester, made use of the most obvious publicity in connection with Paramount's "Queen of the Mob" (which is based on J. Edgar Hoover's "Persons in Hiding"). First he arranged a tie-up with Smith and Son's bookshop, where an attractive window display of the cheap edition of the book, stills and credits was on view the week prior to and week of showing. In return, a slide advertising the book was exhibited at the theatre.

A most attractive and amusing stunt was carried out by the use of the theatre shop window, which, owing to shortage of confectionery, was empty. The window, having been treated against possible blast, was panelled, and the centre aperture carried a poster, reading:—

"LOOK IN EITHER OF THE SIDE PANELS AND SEE WHO'S GOING TO SEE 'QUEEN OF THE MOB' AT THE PLAZA."

The two side panels were mirrored, so that interested passers-by, by looking into the spaces indicated, saw a reflection of themselves.

A smile goes a long way in making friends—and clients.

"Rebecca" Packs the House

IT was a fine sight at 3 p.m. to see big queues outside the Lido, West Ealing. "Rebecca" was the attraction, and "house full" was the answer. Bill Arkell was very busy forming queues and finding seats for people, whilst up in the box another Old Bill of the business, Bill Haigh, one-time chief at Bradford, Leeds, Hippo', Liverpool, etc., was happily projecting through the smoke of a full house. At 10.30 p.m. the "Two Bills" were ready to go on to the roof and do their turn of fire-watching.

Gags on Glass

THE Capitol, St. Austell, has been actively participating in the town's War Weapons Week. Slides have been made by K. C. J. Johnson, the chief projectionist, under the general title of "Sloganberries," and their quality may be judged by the following. They certainly pleased the St. Austell public.

Now we are in this "ruddy" war
Pounds are needed by the score.
Get your cash out of the drawer,
And keep the "jerrys" on the floor.

War Weapons Week is near at hand,
Lend your money to the land;
Make our effort swell and swell,
Give your cash and GIVE 'EM HELL.

Hitler had a little lamb,
With such a lovely fleece;
"Musso" was that little lamb
Who slipped up in the "Greece."

MUSSO: Talking about "Annie," Genoa?
HITLER: No, I don't know her.
MUSSO: Well, she doesn't LIBYA any more.

HAMM gets bombed with EGGS which are HARDBOILED and makes the jerry SCRAMBLE and stops them from POACHING (shells and all included).

And there were plenty more included in the special interlude which was screened for the boosting of War Weapons Week.

A "Guard" in the B.O.

THE Embassy, Gillingham, has aroused considerable public interest in "The Last Outpost" (Paramount) when B. W. Garrett, the resident manager, organised a highly decorative vestibule display. A tailor's model was dressed as a soldier, complete with tin helmet and rifle (kindly loaned by local Home Guard) and placed in the kiosk, which was garlanded with branches of trees, etc. This display aroused widespread comment on its life-like appearance and was a ready reminder that the "Last Outpost" was a film not to be missed.

Several tie-ups with the tradespeople completed an effectual publicity stunt that resulted in a very good response to the box-office.

Selling "Gasbags"

"GASBAGS" is a title that tempts the exploiteer, and managers who have taken their opportunities when running it have found their enterprise rewarded.

R. C. Overs prepared for it at the Friars, Canterbury, two weeks before the playdate, by a front-of-house display. From G.F.D.'s twelve sheet pictorial, the staff made up an attractive cut-out, using three-ply and battening from previous displays; it represented the Crazy Gang perched upon a barrage balloon and was erected on the canopy. Suspended from this on wire and hanging immediately beneath the canopy was a cut-out of Moore Marriott, who seemed to be hanging on the balloon. A 48-sheet pictorial was posted up on the display board on the front facing the main street and another cut-out display of the Gang was erected in the corner garden on the front-of-house. Beneath the canopy were several cut-out barrage balloons, 2 ft. 6 in. long, bearing undercarriages painted in silver with the title "Gasbags" in black.

Very useful and attractive tie-ups with local tradesmen were effected. In the Gas and Water Company's extensive showroom windows gas stoves and cookers were arranged around a central display of pictorial framed easel displays, small cut-outs of the individual members of the Crazy Gang, and art cards linking up the screening and displaying stills from the film. The wording was "Use Gas in your Home; It Makes Life Easier! and See 'Gasbags' at the Friars, etc."

Other useful full window displays were obtained with several local tradespeople, including one with large windows on the principal bus stop, giving a display of toy barrage balloons and other toys, together with stills, small cut-outs of the Crazy Gang and art cards announcing the screening.

Local newspapers co-operated and extra space was obtained at very much reduced rates in order that specially illustrated advertisements could be inserted together with long free write-ups in all papers. In the vestibule for the week in advance were pictorial displays in frames on easels, small cut-out balloons on standees bearing the title of the film, and press raves on the Bulletin Board.

Front of the House Illumination

FOR the first time since the outbreak of war, use was made at Portsmouth of a front of the house display which could be seen after dark without breaking the black-out regulations. The display was designed by Patrick Reed, of the Odeon, North End, Portsmouth, in connection with "Under Your Hat" (British Lion). Two 12-ft. heads of Jack Hulbert and Cicely Courtneidge were erected over the theatre's entrance, both being heavily outlined with fluorescent paint. Official permission was obtained for this, and the effect was excellent. Separating the two heads was the film's title in cut-out lettering, done in multi-coloured paints, and the display was outstanding both during the day and at night.

Good advance publicity was also obtained by the unusual spectacle of a man dressed in evening clothes, with an enormous top hat coming almost to his waist. It created a good deal of merriment as the man paraded some of the busiest thoroughfares of the City. Two holes in the front of the hat enabled him to see his way, and for a hatband he had the announcement: "I'm Under My Hat. See 'Under Your Hat,' starring Jack Hulbert and Cicely Courtneidge, showing at the Odeon, North End . . . ."

A log cabin erected in the foyer and the female staff dressed as Indian squaws with the commissionaires in the familiar "mountie" red provided colourful atmosphere for the presentation of NORTH-WEST MOUNTED POLICE (Paramount), at the Odeon, Brighton

Brighton's "Mounties"

MANAGER George Stevens transformed the Odeon, West Street, Brighton, into an "outpost of the Empire" for a spectacular stunt in connection with the showing of Paramount's Technicolor feature, "North West Mounted Police."

Tickets were issued from an imposing log cabin in the central foyer; doormen and attendants wore the scarlet tunics of the "Mounties," and usherettes were picturesquely garbed as squaws.

The whole effort attracted a great deal of attention, and more than justified itself—for the film was retained a second week, and "big business" is still the order of the day at the Odeon this week.

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FOR MAY 12 RELEASES

Compiled by A. W. Owen

"FIGHTING 69th"
(Warner)

CERT. A. 7,952 ft. Reg. No. F.3776. Reviewed in KINE. May 16, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—James Cagney, Pat O'Brien, George Brent.
ATMOSPHERE.—War-time comedy-melodrama dedicated to the Fighting 69th, a famous Irish-American regiment, and some stories of the valour of its men.
ORGAN.—"March Militaire," Op. 51, No. 1, Schubert (N.C.), with adaptation from any piano-solo edition.
NON-SYNC.—As organ, recorded on H.M.V. C.1279 (Royal Opera Orchestra, Covent Garden).

"SPELLBOUND"
(United Artists)

CERT. A. 7,350 ft. Reg. No. Br. R.3740. Reviewed in KINE. January 16, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Derek Farr, Vera Lindsay.
ATMOSPHERE.—Spiritualist melodrama describing the melancholic effect of psychic phenomena on a sensitive mind aggravated by tragic romantic bereavement.
ORGAN.—Excerpt from the first movement, "Allegro moderato" of the "Unfinished" (No. 8 in B minor) Symphony, Schubert (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.2937 (first side only) (symphony orchestra).

"TRAIL OF VIGILANTES"
(General F.D.)

CERT. U. 6,734 ft. Reg. No. F.3869. Reviewed in KINE. February 27, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Franchot Tone, Warren William, Broderick Crawford.
ATMOSPHERE.—Western period outdoor melodrama, with a terrific fight in the opening sequences, followed by romantic interludes, and then pursues its rough-and-tumble technique until it reaches a hectic climax.
ORGAN.—"Rosamunde" Overture, Schubert (Hawkes), "Finale Allegro" movement only, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1873 (symphony orchestra).

"SANDY GETS HER MAN"
(General F.D.)

CERT. U. 5,945 ft. Reg. No. F.3875. Reviewed in KINE. March 6, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Baby Sandy, Una Merkel, Stuart Erwin.
ATMOSPHERE.—Small child star comedy-drama, in which her dog also plays a big part. There is a thrilling fire scene as climax.
ORGAN.—"Baby's Sweetheart," Curci (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.D.641 (Mayfair orchestra).

"NOBODY'S CHILDREN"
(Columbia)

CERT. U. 5,716 ft. Reg. No. F.3702. Reviewed in KINE. January 9, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Edith Fellows, Billy Lee.
ATMOSPHERE.—Sentimental drama describing the lives of two orphans, brother and sister, in an orphanage home, in American atmosphere.
ORGAN.—(a) "Chanson Triste," Tschaikovsky (Hawkes), or (b) "I'm Nobody's Baby," with synchronised recording as below; adaptations from piano-conductor copies.
NON-SYNC.—As organ, (a) recorded on H.M.V. 3551 (New Mayfair Orchestra) or (b) recorded on Rex 6903 by Anne Shelton, with orchestral accompaniment.

"THE GAY CABALLERO"
(20th Century-Fox)

CERT. U. 5,176 ft. Reg. No. F.3774. Reviewed in KINE. January 23, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Cesar Romero, Sheila Ryan, Janet Beecher.
ATMOSPHERE.—Period outdoor romantic comedy-melodrama, adapted from a "Cisco Kid" story, telling how a gallant caballero prevents an Englishman from being robbed.
ORGAN.—"Mexican Serenade," Kaschubee (Walsh Holmes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.D.622 (B. Von Geezy's Orchestra).

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SITUATIONS VACANT

MANAGER wanted for Lowestoft. Write fullest details to Jays Entertainments, Ltd., 111a, Wardour Street, W.1.

STAFF wanted for London suburban kinema re-opening; six-day; Manager or Manager-Operator, First, Second and Third Operators for RCA, Doorman-Billposter, Cashier; exempt. State experience, and salary required, to E., Box 755, Kinematograph Weekly.

ASSISTANT Projectionist for private West End theatre; RCA; national work; hours 9-6. S. F. L., 71, Dean Street, W.1.

WANTED, First and Second Operators; W.E. equipment; Diesel oil engine; comfortable position. —Apply with full particulars and salary required, to Keynsham Picture House, Ltd., Charlton Cinema, Keynsham, Somerset.

EXPERIENCED Operators required for London and Dartford theatres; over military age or exempt from military service. Full particulars to Theatre Supervisor, State Cinema, Dartford, Kent.

SECOND Operator, used to B.T.H. Sound and Kalee mechs.; permanency with good wages.—State age and experience, Manager, Playhouse, Felixstowe.

SALESMEN: First-class renting company require live salesmen for Home Counties, South and East Coasts, Newcastle and Yorkshire; previous experience essential. Write, stating age and experience to G., Box 755, Kinematograph Weekly.

WANTED, Chief Operator or good Second; commence Monday next; safe area.—'Phone or write wages and particulars to Mott, Cinema, Malmesbury Wills.

CHIEF Operator, over 40 (Mirrophonic, Hewittic rectifier), for Yorkshire; permanent position to the right man. Qualifications, references, and salary required, write, X., Box 746, Kinematograph Weekly.

WANTED, good Second used to RCA, etc., capable taking charge.—Apply, manager, Coliseum, Green Lanes, Harringay, N.8.

JUNIOR SHORTHAND-TYPIST REQUIRED; PLEASANT POSITION; EXPERIENCE ON EXHIBITING SIDE PREFERRED; NO SATURDAYS. — L., BOX 738, KINEMATOGRAPH WEEKLY.

WANTED, Chief Clerk, Circuit Department, leading film renters.—Write, stating age, experience and salary, F., Box 754, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, capable, energetic, holding responsible position, over 45, desires change; prefers West; would consider administrative post with Circuit or Renter.—A., Box 749, Kinematograph Weekly.

MANAGER (40), experienced Kine-variety, energetic, excellent appearance, desires change.—C., Box 751, Kinematograph Weekly.

MANAGER (40), EXEMPT ACTIVE SERVICE, DESIRES POSITION SOUTH-WEST.—A., BOX 747 KINEMATOGRAPH WEEKLY.

MANAGER (36), fully conversant all branches; competent projectionist; good education and address; circuit or independent. L., Box 738, Kinematograph Weekly.

MANAGER, disengaged. Gentleman, over military age; life experience; excellent qualifications and references, well educated and good appearance.—M., Box 735, Kinematograph Weekly.

MANAGER (or Assistant), theatre or kinema; 40; circuit experience; licensee, former professional; references, bond; clean record; anywhere North.—E., Box 729, Kinematograph Weekly.

MANAGER available for immediate engagement, London or suburbs; extensive experience all branches; excellent references; exempt military service.—N., Box 750, Kinematograph Weekly.

GENTLEMAN, age 30, 25 years' sound managerial and administrative experience, would accept position with first-class company; highest credentials; bond.—H., Box 756, Kinematograph Weekly.

CHIEF Operator, capable electrician and mechanic, could service all equipment for one or more theatres; stage and organ shows a speciality; excellent references; salary, £4 10s. to £6; Midlands or North.—B., Box 739, Kinematograph Weekly.

VACANT.—Exp. Chief Operator seeks situation anywhere; W.E., B.T.-H. Plenum; excellent refs.; salary, £4 5s.—Operator, 18, Ritches Road, Harringay, London.

CHIEF (45), 20 years' experience, circuit and independent, desires change.—Z., Box 748, Kinematograph Weekly.

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SITUATIONS WANTED (cont.)

SOLO Organist (exempt) disengaged; 10 years' experience; first-class interludes; will assist in managerial duties.—O., Box 737, Kinematograph Weekly.

OPERATOR, over military age, disengaged; £4 10s.—T., Box 742, Kinematograph Weekly.

KINEMA OPERATOR (SECOND) SEEKS POSITION; WILLING AND STRONG REFUGEE.—S., BOX 741, KINEMATOGRAPH WEEKLY.

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FOR Sale, British Acoustic Sound Equipment, suitable for 1,000 to 1,500 capacity; complete soundheads, Roxy horns, twin non-synchronous attachment; can be seen by appointment at the Astoria Cinema, Morecambe.—Apply, Waters and Atkinson, 2a, Euston Road, Morecambe.

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WANTED, LAFLEUR THEATRE ORGAN, TO PURCHASE. LOWEST OFFER, STATE FULL PARTICULARS.—ADDRESS, K., Box 737, KINEMATOGRAPH WEEKLY.

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SUCCESSFUL FILM WRITING. By Seton Margrave. This book enables anyone writing a film story to know what to aim at and in what form to cast his ideas. Mr. Margrave gives a practical demonstration of film writing by showing the evolution of "The Ghost Goes West" from a short story to the finished shooting script complete with frame measurements and technical instructions actually used in the production of the picture. Only in this detailed and practical survey can the intending film writer discover exactly how to set about his task. With four illustrations. (1937.) Price 6s. 4d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

WRITING FOR THE FILMS. By L'Estrange Fawcett. Provides clear and practical instruction in the preparation and treatment of stories for the writer or prospective writer for the films. It is interestingly written, with information on film production, the type of story producers need, how to sell your work, how to adapt your ideas and stories for the screen, and how to start scenario writing. (1932.) Price 3s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
Thur., April 10	10.30a.m.&2.30p.m.	Century	Jenny	20th Century-Fox	Virginia Gilmore ...	—
,, ,, 10	2.15 p.m. ...	London Pavilion	Road Show	United Artists ...	Adolphe Menjou ...	—
Tues., ,, 15	11 a.m. ...	G.-B. Private T.	Melody Ranch	British Lion ...	Gene Autry	U
Wed., ,, 16	11 a.m. & 2.30 p.m.	Own Theatre ...	Wild Man from Borneo	M-G-M	Frank Morgan ...	—
,, ,, 16	10.30 a.m.& 2.30p.m.	Own Theatre ...	His Affair (Re-issue)	20th Century-Fox	Robert Taylor ...	A
,, ,, 16	2.30 p.m. ...	Cambridge ...	Kitty Foyle	RKO-Radio ...	Ginger Rogers ...	—
Thur., ,, 17	2.30 p.m. ...	Cambridge ...	Come Live With Me and... ...	M-G-M	James Stewart ...	—
			From the Four Corners		Leslie Howard	
,, ,, 17	11 a.m. ...	G.-B. Private T....	Melody and Moonlight	British Lion ...	Johnny Downs ...	U
Fri., ,, 18	11 a.m. ...	G.-B. Private T....	Meet the Missus	British Lion ...	The Higgins Family ...	U
Mon., ,, 21	11 a.m. ...	G.-B. Private T....	Bowery Boy	British Lion ...	Dennis O'Keefe ...	A
Tues., ,, 22	11 a.m. ...	G.-B. Private T....	Heroes of the Saddle	British Lion ...	The Three Mesquiteers	U
,, ,, 22	2.30 p.m. ...	Cambridge ...	Bitter Sweet	M-G-M	Jeanette McDonald ...	—
Wed., ,, 23	2.30 p.m. ...	Cambridge ...	Danny Boy...	Butcher	Ann Todd	—

BIRMINGHAM

Tues., April 15	10.15 a.m. ...	Scala	Boom Town	M-G-M	Clark Gable	—
,, ,, 15	10.30 a.m. ...	Forum	I Married Adventure	Columbia... ...	Mrs. Martin Johnson...	U
Wed., ,, 16	10.30 a.m. ...	Forum	Married—But Single	Columbia ...	Rosalind Russell ...	A
Thur., ,, 17	10.15 a.m. ...	Forum	The Prime Minister	Warner	John Gielgud ...	U
,, ,, 17	10.15 a.m. ...	Scala	Hudson's Bay	20th Century-Fox	Paul Muni	U

CARDIFF

Tues., April 15	10.45 a.m. ...	Park Hall ...	Hudson's Bay	20th Century-Fox	Paul Muni	U
Wed., ,, 16	10.45 a.m. ...	Park Hall ...	Dark Streets of Cairo	G.F.D.	———	—
,, ,, 16	11 a.m. ...	Olympia	Ellery Queen—Master Detective	Columbia ...	Ralph Bellamy ...	A
Thur., ,, 17	10.45 a.m. ...	Olympia	Married—But Single	Columbia ...	Rosalind Russell ...	A

GLASGOW

Tues., April 15	11 a.m. ...	Regal	Escape to Glory	Columbia ...	Pat O'Brien	A
Wed., ,, 16	10.30 a.m. ...	Regal	Boom Town	M-G-M	Clark Gable	—
Thur., ,, 17	11 a.m. ...	Regal	I Married Adventure	Columbia ...	Mrs. Martin Johnson	U
,, ,, 17	11 a.m. ...	Own Theatre ...	Hudson's Bay	20th Century-Fox	Paul Muni	U

LEEDS

Tues., April 15	10.45 a.m. ...	Tower	Hudson's Bay	20th Century-Fox	Paul Muni	U
Wed., ,, 16	11 a.m. ...	Ritz	I Married Adventure	Columbia ...	Mrs. Martin Johnson	U
Thur., ,, 17	10.30 a.m. ...	Scala	Boom Town	M-G-M	Clark Gable	—
,, ,, 17	11 a.m. ...	Ritz	Escape to Glory	Columbia ...	Pat O'Brien	A

LIVERPOOL

Tues., April 15	11 a.m. & 2.30 p.m.	Own Theatre ...	Hudson's Bay	20th Century-Fox	Paul Muni	U
Wed., ,, 16	11 a.m. ...	Forum	Escape to Glory	Columbia ...	Pat O'Brien	A
Thur., ,, 17	10.45 a.m. ...	Forum	The Prime Minister	Warner	John Gielgud... ...	U

MANCHESTER

Tues., April 15	10.45 a.m. ...	Theatre Royal ...	Port Arthur	Columbia ...	Danielle Darrieux ...	A
Wed., ,, 16	10.30 a.m. ...	Market Street ...	Boom Town	M-G-M	Clark Gable	—
,, ,, 16	10.45 a.m.&2.30 p.m.	Warner Private T.	The Prime Minister	Warner	John Gielgud... ...	U
Thur., ,, 17	10.45 a.m. ...	Odeon	Hudson's Bay	20th Century-Fox	Paul Muni	U

NEWCASTLE

Tues., April 15	10.45 a.m. & 3 p.m.	Own Theatre ...	Hudson's Bay	20th Century-Fox	Paul Muni	U
Wed., ,, 16	10.30 a.m. ...	Essoldo	Ellery Queen—Master Detective	Columbia ...	Ralph Bellamy ...	A

NOTTINGHAM

Tues., April 15	10.30 a.m. ...	Scala	Boom Town	M-G-M	Clark Gable	—

SHEFFIELD

Wed., April 16	10.45 a.m. ...	Union Street ...	Virginia	Paramount ...	Madeleine Carroll ...	U
Thur., ,, 17	10.45 a.m. ...	Cinema House ...	Victory	Paramount ...	Frederic March ...	A
,, ,, 17	10.15 a.m. ...	Union Street ...	Hudson's Bay	20th Century-Fox	Paul Muni	U

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April 10, 1941

The IDEAL KINEMA
DESIGN
BUILDING - EQUIPMENT
A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS
ARCHITECTURAL EDITOR: GEORGE COLES, F.R.I.B.A.

The monthly Technical Supplement to the KINEMATOGRAPH WEEKLY
April 10, 1941

93, Long Acre,
London, W.C.2.
April, 1941

Observations

RESTRICTIONS upon the use of building material as well as fabrics needed for furnishing are making the lot of the proprietor who wishes to keep his kinema in reasonable repair a very difficult task indeed. He is required by the authorities to provide an auditorium of a reasonable standard of safety and hygiene, if he is to open at all. The entertainment he provides is considered an asset in maintaining the country's morale, yet in many directions he is hindered from carrying out his plans by what seems to be either red-tape or perversity.

The attempt of Government departments to widen the scope of the order requiring application for permits for substitute parts of equipment increases difficulty, while from readers in remote country districts, where the kinema is the only place of recreation, come complaints that the very necessary rectifier valves required to smooth out current for the arcs are quite unobtainable. It would be well if those proprietors who are relying upon this type of apparatus for their arc current, would move at once to provide against a time of emergency. Valves stand up very well to heavy vibrations and detonations of bomb explosions, but should a breakdown occur it may mean closing for a lengthy period.

ANOTHER kind of damage arising from air-raids came to notice recently. A bomb had fallen at some distance from a kinema which considered itself lucky to escape with only a few windows at the rear broken. Property in the immediate vicinity of the explosion was examined and either certified as safe or prohibited from entry. It was not until some time afterwards that the passing of exceptionally heavy traffic revealed that the wall of a brick-built outbuilding had been so weakened that a collapse was imminent. Had the vibration from the traffic been a little heavier the wall would have collapsed with probable injury to those working within.

THEODOLITE.

Acting Editor : James Benson
Advertisement Manager :
R. E. Southworth

PRECAUTIONS AGAINST FIRE IN THE ROOF VOID

Reliance on Hydrants Unwise

By GEORGE COLES, F.R.I.B.A.

ALTHOUGH most of the ground has been covered in previous articles, I feel I must this month emphasise again the necessity of taking every precaution to prevent the possibility of destruction of kinemas by fires started by incendiary bombs. This short article is mainly a repetition—I feel a timely repetition—of those air-raid precautionary measures advocated by me in previous issues. From the interest displayed in the address given by F. B. Blake, of Portsmouth, at the annual General Council meeting of the C.E.A. at Nottingham, and the interest that has been shown by articles in the Press when this information was conveyed to the local branches of the C.E.A., it would appear that precautions that should have been taken have not already been adopted.

Many of the suggestions which have been put forward from time to time are by now common knowledge to householders, and certainly to all members of fire-watching parties in residential areas. However, it seems that these points cannot be stressed too often.

Speaking from Experience

In his warning to his fellow-delegates Mr. Blake cited instances of kinemas which had their hoses run out and fully manned only to find when the fire started that no water was coming through from the hydrants.

Speaking of the danger of sparks or burning material being carried from adjacent buildings, in addition to the danger from incendiaries actually falling on kinema roofs, he pointed out that it was often impossible to get at fires in roof voids from beneath owing to fumes, and it was imperative to have an alternative way of getting on top of the roof to deal with such outbreaks.

Know Your Ground

Let me say, therefore, that the person in charge of the theatre should be fully acquainted with the access to the roof void—the space between the plaster ceiling of the auditorium and the outer roof covering—and if suitable access and runs are not already provided, then these should immediately be installed. The runs are necessary so that with the use of a stirrup pump any portion of the roof void can be fielded with both spray and jet. This may necessitate the provision of three or four stirrup pumps in the roof void and an adequate number of buckets filled with water. For safety reasons, one must especially ignore the hydrant supplies and any domestic water services as with damage to street mains from high explosive bombs in the vicinity no main water may be available. Any storage tanks at a high level should be inspected daily and kept filled whilst the main supply is still available, and unless these tanks are easy of access from the top a draw-off cock should be inserted at the lower level so that such supply as there is, is available for the refilling of buckets. This should actually be looked upon as a reserve supply and the number of buckets normally filled with water should not be reduced for this reason.

Easy Accessibility

All flat roofs should be made easily accessible if only by the erection of wooden ladders. Buckets of sand should be provided on all flat roofs so that incendiary bombs may be extinguished with the least possible delay, so that even if they fall on a concrete roof they do not illuminate the area being attacked by the aircraft. Stirrup hand pumps and buckets of water should be available in all portions of the premises, and these simple and cheap appliances cannot be overdone, as the few minutes saved by the availability of a pump may save the building from total destruction.

Having the equipment, it is essential that the man-power be available—not only available but trained in the use of the fire-fighting appliances. The fire fighters should be protected with suitable personal equipment, which should not be stinted, as the incapacitating of one member of a squad may render the fire-fighting team inoperative. This should at least consist of a tin-hat, a torch, an axe, and some form of fire-proof shield for the No. 1 of each party, this latter being to protect him from the explosion which sometimes takes place within the first few seconds of the ignition of the incendiary bomb.

It would be wise for each kinema proprietor to give definite instructions to his manager to obtain the booklets on this subject published by H.M. Stationery Office, and having studied same to put the recommendations into operation. The proprietor should himself be personally acquainted with the precautions taken in his theatre.

MOBILISING EXTINGUISHERS

Against Incendiaries

THE Fire Extinguisher Trades' Association has obtained the consent of the Ministry of Home Security to issue a memorandum relating to the use of chemical fire extinguishers in putting out incendiary bombs.

The F.E.T.A. states that recent Ministry of Home Security official tests proved the soda-acid type and the water and compressed carbon-dioxide type extinguishers (such for example as those manufactured and supplied by Pyrene, Ltd.) to be highly effective on both the incendiary bombs and fires caused by them.

An outstanding advantage of these hand extinguishers is that they can be operated single-handed. This is of great assistance to fire bomb fighters. No physical exertion is needed; the extinguishers are usually operated simply by striking a knob or being turned upside down. They are generally of two-gallons capacity, and it is estimated officially that three-quarters of a gallon is required to deal with the bomb itself, leaving about one and a quarter gallons for any resultant fires. Such extinguishers are usually installed in buildings at sufficiently frequent intervals to permit more extinguishers to be brought into action quickly. They should, however, be provided with dual nozzles.

The decision applies only to the types of extinguishers mentioned. These extinguishers have been used effectively on many thousands of fires over the last 30 years or more. They expel a powerful jet to a distance of approximately 30 ft., which enables the operator to keep well outside the official range of not less than 10 ft. or 12 ft. *when using a direct jet.* Dual (jet and spray) nozzles, as used on stirrup pumps, have also been approved for use on these types of extinguishers; when these nozzles are fitted, the fire caused by the bomb should normally be controlled first by means of the jet. The spray can then be directed on to the bomb until it is entirely consumed, but it may be necessary to stop spraying occasionally to get the resultant fires under control with the jet.

Fire extinguisher manufacturers are now able to supply dual nozzles for extinguishers already installed. Owners of extinguishers are advised to make sure that their extinguishers have been serviced recently and recharged if necessary.

Mr. Exhibitor, please note:—

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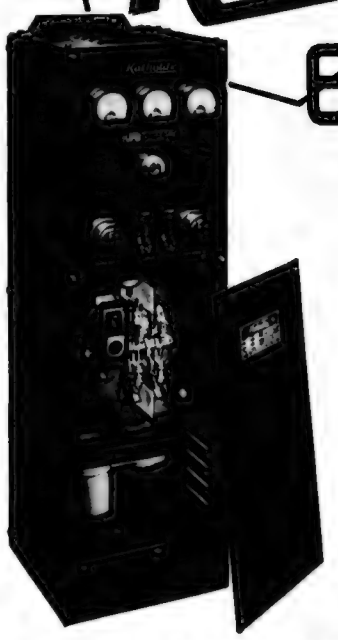

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J.138

A Rectifier Problem

AND A POSSIBLE SOLUTION

A PROBLEM has been presented to the technical department of the IDEAL KINEMA for solution, which because of the possibility of it being paralleled in other quarters is set out here, together with the advice given to the exhibitor who posed it.

For three months, he says, I have been awaiting delivery of rectifier valves for one of my kinemas, and the suppliers who accepted the order inform me now that it is impossible to supply them. Another company to whom I applied who had a substitute valve state that they cannot promise delivery in less than 14 months.

Fortunately, I have been able to fix up a temporary rotary converter working in conjunction with the only remaining valve; but should this valve fail then the situation has to close.

He then gives the valve characteristics and rectifier data and requests help to secure a valve for the work.

With the present shortage of supplies and lack of spares this task is insuperable, and we have been driven to make an alternative suggestion. This is that he should short-circuit his difficulties by installing a Strong inductor to provide the current he needs.

There is also the possibility of using an incandescent projection lamp, but this involves further complications in the way of a transformer and cooling device, as incandescent lamps are of 110 volt.

REDECORATION OF KINEMAS

In Merthyr and Lincoln

Fuller details are to hand this month of the important renovation work undertaken by Cinema Modernisations, of Sheffield, at the Palace, Merthyr, and the Ritz, Lincoln.

Palace, Merthyr

At the former kinema complete redecoration of entrance hall and auditorium has just been concluded, the treatment being in sprayed plastic paint in colours of beige and turquoise blue, with striking relief designs in red, black and gold.

A complete new stage front and proscenium, including splay walls, has been erected which give space for the installation of extra new seating.

A new sound chamber has been erected outside the theatre to accommodate the speakers, giving the extra valuable space in the auditorium. Special concealed lighting has been installed in attractive panels finished in modern design in each splay wall section.

Ritz, Lincoln

The Ritz, Lincoln, is a super-kinema with accommodation for 2,000 persons. It has been completely redecorated and modernised throughout, including auditorium, café, foyers and vestibules, finished in sprayed plastic paint, predominant colours being peach and apple green with sprayed abstract designs in autumnal colourings, all appropriately in harmony with the strictly modern classical lines of the scheme throughout.

A complete new set of stage draperies and curtains has been installed of satin gold festooned with delicate apple green borders and legs.

Alterations to the existing auditorium and café decorative lighting, provide concealed illumination from modern fibrous plaster trays of the suspended type.

New luxury seating has been fixed in sections of the café upholstered in apple green moquette, also new modern tables to match, window curtains also fitted in apple green material are in harmony with the general decorative scheme.

MIRROPHONIC INSTALLATIONS

Since the publication in last month's IDEAL KINEMA of the list of Western Electric Mirrophonic installations, the following W.E. openings are notified: Premier, Shettleston; Avenue, Norton; Rialto, Irlam; Palace, Alton; Astoria, Springburn; Reno, Wideopen.

TUNNEL ROAD PICTUREDROME

Reopened After Bombing

STAFF'S PROMPT ACTION

"WE can take it—reopening shortly." This was the message prominently displayed outside the Tunnel Road Picturedrome, Liverpool, a few days after it was badly damaged during an air raid on September 5 last. Since then the damage has been made good, and the theatre was reopened on March 22, when the proceeds of the performance (£35) were handed to the Lord Mayor's Air Raid Distress Fund.

Roof and ceiling of the building were destroyed during the air raid, but the operating room and equipment—except for the talkie apparatus wiring to the loud speakers—remained intact. Apart from the destruction caused in the actual raid there was considerable risk of damage to the furnishings through the theatre being practically roofless.

Salving the Seating

As soon as the débris was cleared Manager R. E. Rateliff and his staff set to work salvaging. They ripped out the chairs, carpeting and curtains, all of which was stored until they could be put into service again. Only a few seats required to be renewed. Had they been left in most of the seats would have been ruined during the winter, when rain and snow fell into the theatre.

Work progressed very slowly; in fact, there were several weeks when no work at all was done on the premises, due to the unfavourable weather and labour and material shortages.

Although 26 years old, the Tunnel Road Picturedrome now compares very favourably with many of the more modern kinemas. A new roof and ceiling have been constructed. Heavy floral ornamentation, which was a feature of the old ceiling, has been eliminated, the only fibrous plaster ornamentation on the new ceiling being the narrow grille which runs the length of the theatre along the centre line. This plainness helps to give the theatre a more spacious appearance.

Attractive Colouring

The theatre has been entirely redecorated in a colour scheme of peach and cream. Pilasters dividing the panels are deep peach shade with the fibrous plaster decorative features picked out in cream.

Until delivery is obtained of a new carpet which is being specially woven the old floor covering is utilised in the balcony.

Some small holes were caused in the screen by bomb splinters, but these have been patched and the screen cleaned and "doped." It is now almost as good as new. Two-tier parchment octagonal lighting shades are suspended from the main ceiling.

W.E. Mirrophonic sound equipment is to be installed, the horns already being placed in position behind the screen. Until the remainder of the apparatus is available the ordinary Western Electric talkie set previously used continues in service.

Architect for the work was A. E. Shennan, F.R.I.B.A., of Liverpool.

SCREENING FILMS IN CENTRAL AFRICA

By Special-Type Projection Units

A description of the projection unit employed in Nigeria and other Central African territories to screen instructional and other films to the native population was given to the British Kinematograph Society on Saturday last by W. Sellers, M.B.E., who has been responsible for photographing and screening films there.

Van's Novel Features

For the time being, Mr. Sellers explained, distribution is restricted to the use of kinema vans and travelling projection units in Africa. This calls for equipment specially designed to withstand the severe climatic conditions in the tropics and to give reliable service over long periods.

All the vans are identical in design. They consist of a two-three ton long wheel base chassis upon which is mounted a large box-type body of special design. A large sliding roof giving an opening of 18 sq. ft. is provided for ventilation. Two 14 in. cone permanent magnet speakers capable of handling 20 watts each are fitted into monoplanar flares and mounted on to four counter-balanced steel guides. This enables the complete assembly to be raised through the roof of the van when demonstrating. The rear of the body is fitted with a roller shutter and brackets to hold a rear projection screen measuring 6 ft. 3 in. by 4 ft. 9 in. Power is obtained from a four-stroke air-cooled petrol engine coupled to a 1 kw. self-exciting alternator giving an output of 110 volts at 50 cycles.

Projection Equipment

A 16-mm. silent projector with 750 watt lamp is provided and mounted on to a pedestal cabinet. The reproducing equipment consists of a four-stage amplifier giving an output of 24 watts from triodes in Class A push-pull. Inputs are arranged for moving coil and piezo-electric microphone and gramophone pick-up, all of which can be mixed. The vans are also fitted with disc recording equipment for the direct recording of speech or music for playback through the reproducer amplifier. Copies of disc recordings can also be made.

All switching arrangements in the vans are made foolproof, and no difficulty is experienced in training Africans as operators. These mobile kinemas often go off on tour for as long as six months, and each one will visit as many as eighty or ninety towns and villages, giving talks and film demonstrations to over a quarter of a million people before returning to headquarters for fresh supplies and a short rest.

WESTINGHOUSE RECTIFIERS

Order During March

Orders received by the Westinghouse Brake and Saxby Signal Co., Ltd., during March for kinema arc rectifiers include the Daffodil Picture House, Cheltenham, twin 45/60, through Pathé Equipments; Pavilion, Newquay, twin 45/60, through Pathé Equipments; Rio Kinema, Craigmillar, Edinburgh, twin 45/60, through Walturdaw; Mary Street Picture House, Dublin, twin 45/60, through Kalee; Central, Bury St. Edmunds, twin 45/60, through Kalee.

MOBILE UNITS FOR THE ARMY

For Film Education Schemes

One of the new Army mobile kinema units of which 150 are in course of construction was demonstrated in London last Tuesday.

The unit consists of a projection booth built up of steel sections equipped with two G.-B. portable 35-mm. projectors, B.A. sound heads and non-sync. all of which is carried on a lorry constructed and pigeonholed to hold the dissembled unit. The lorry also carries a generating plant to provide current at stations where there is no electric installation.

The units are manned and operated entirely by members of H.M. Forces and are used for the purpose of showing Army instructional films to the military and to replace the old method of chalk and blackboard before a class in which the few in the immediate proximity of the instructor could see the demonstration; those in the rear ranks having to rely upon their hearing and imagination. They are used during working hours solely for instructional purposes, and in the case of isolated establishments are permitted to show recreational films in the evenings, provided no kinema exists within a five-mile radius.

The audiences catered for can be any number up to a thousand.

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DECORATIVE CRAFTS

New Managing Director Appointed

H. F. Mara, who has now been appointed managing director of Decorative Crafts, Ltd., of London and Birmingham, in succession to the late George S. Hall, has had a very comprehensive experience in the decoration and equipment world.

His experience dates from 1911, during which time he was with Maple and Co., Ltd. In the autumn of 1922 he relinquished that position to join Adam Heaton and Co., Ltd. In 1923 the company merged with Ashby Fabb, of Liverpool, and Mr. Mara was appointed, in 1929, to the Dorchester Trust to supervise the furnishings and decorations of the Dorchester Hotel.

After the completion of this work he was appointed West End manager of Heaton Fabb and Co., Ltd., and during his tenure of office in that position he supervised many schemes in kinemas, hotels and private houses in London and the provinces. He is a Fellow of the Institute of British Decorators, and in 1940 was elected to the council of the Institute.

Decorative Crafts, Ltd., was responsible for the decorations and curtains and sundry furnishings of the majority of Odeon theatres, and since the outbreak of war has, in addition to its normal kinema activities, handled numerous contracts for the camouflaging and blacking out of a great number of kinemas, factories and, in fact, all types of buildings.

MUTILATED PRINTS

Title and Leaders in the Dustbin

A serious case of mutilation of a copy of the film "Miracle on Main Street" during an engagement at a kinema has been reported to Columbia by one of their branch managers.

The print, he writes, was returned by the exhibitor with the leaders and titles missing. When the branch manager wrote protesting to the exhibitor about this treatment of the print he received the following reply:—

"Referring to your letter complaining against the condition of the film, 'Miracle on Main Street,' I have been asked to apologise on behalf of my committee. The regular re-winder was away ill and we were forced to put someone on the job who was not too familiar with the working. I enclose herewith titles and leaders which I rescued from the dust-bin."

The Columbia branch manager states that when these titles and leaders reached him they were all crumbled up, having been crammed into a small envelope.

"I urge," he says, "that this case be given the widest possible publicity as the question of condition and handling of films is one that cannot be stressed too strongly. It is a matter that affects every renting organisation in the business.

"Surely it is the obvious duty of an exhibitor to see that films are returned in a fit state ready for re-winding by the next user? The majority of exhibitors, of course, do look after their prints. But there are still some who do not. We sometimes get reels returned to my branch without titles, the operator having put the wrong reel into a box of a different title. If the mistake is not discovered until the next exhibitor puts the picture on the screen, you can well imagine the results."

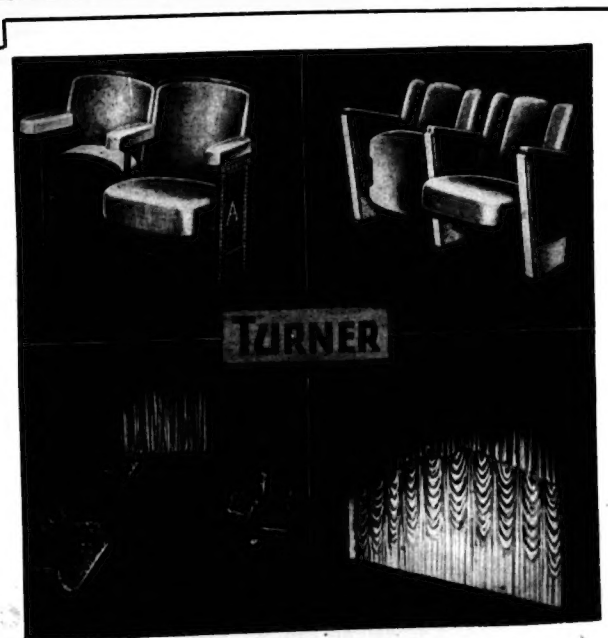
RCA IN N. IRELAND

A Good Volume of Business

In spite of increased difficulties of war time supplies, RCA Photophone advises us of singular activity in Northern Ireland since the outbreak of hostilities.

The following are installations of complete RCA High Fidelity sound reproducing equipment, all embodying the well-known rotary stabiliser soundhead, which have either been carried out or are in process of being installed since September, 1939:—

Astor, Dungannon; County, Omagh; Vogue, Kilkeel; Commodore, Strabane; Picture House, Magherafelt; Adelphi, Bangor; Picture House, Cookstown; Sandro, Belfast; New Hall, Antrim; Imperial, Newry; Duncairn, Belfast; Kinema, Ballyclare; and a further theatre of the well-known J. Y. Moore circuit.



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KINEMA TECHNIQUE — and — EQUIPMENT

Projectionists for the Army — Types of Machines — 16-mm. Projectors for Heavy Work — Guild Concession Appreciated — A B.S.I. Explanation

Surveyed by

R. HOWARD CRICKS, F.R.P.S.

OUR second batch of Army trainees left the Regent Street Polytechnic last week, fully fledged mobile projectionists, remarkably competent in view of their brief training. During the next few months they will flow from here, and from another London polytechnic, in a steady stream, all tested to Army requirements after their intensive course.

And the course certainly is intensive. For in six weeks we have to try to cram in as much knowledge as a projectionist, rising in the ordinary way from a rewind boy, would acquire in as many years. I have felt a little sorry for those of the men who were not only without previous projection experience, but had got out of the habit of learning during the years since they left school.

Of one thing I am sure: that such a course would be of immense value to the vast majority of existing projectionists. For experience with those of the trainees who held quite good jobs in the projection world has indicated their sad lack of theoretical knowledge. Even elementary arithmetic has had to be included in our syllabus, while some men, no doubt competent in their civil jobs, find Ohm's law quite impossible of comprehension.

The M.A.I.s

MUCH of the credit for the success of this course must belong to the M.A.I.s, or Military Assistant Instructors (this disease of initialitis is very catching!). These are the men whom I mentioned a couple of months ago, who underwent an abridged version of the training course before the first batch of trainees arrived, and who have well earned their corporals' stripes. Practically all of them were in Civvy Street, either chiefs, sound engineers, or studio projectionists (the senior was with Sound Services, the W.E. subsidiary), and they have done wonders in helping the inexpert along, while their patience with the more backward has been marvellous.

One feels, too, that the men will be in excellent hands when they come under the care of the O.C. Army Cinema Centre, which is now housed in a kinema in a London suburb. (A pity that the names of these extremely able people can't at the moment be published.)

An interesting point we have discovered is that, while, as one would expect, those trainees without previous projection experience make a better job of splicing with the aid of a joining press, the ex-projectionists still prefer hand splicing. We are encouraging the use of a press, because obviously a much more reliable and accurate joint is ensured.

The Guild Concession

THE decision of the Guild, made on the proposal of Stanley Perry, to inaugurate a special section for Service members, with an annual subscription of only 5s., has been much appreciated. Practically all the M.A.I.s are taking advantage of this proposal, with the exception of two who are already Guildsmen. I commend this innovation to the attention of projectionists in the other Services; apart from present considerations, the Guild will be able to do a valuable job after the war, in getting Service projectionists back to the kinemas.

A Test for Machines

THIS training course should be of interest in another direction: in discovering those trivial defects in the various types of equipment we are using, which never manifest themselves in factory tests, and rarely when handled by the manufacturers' expert engineers.

I mentioned last month, for instance, that Kalee had adapted their Invicta machine to a portable, especially for Army requirements. This has proved a very reliable job, capable of excellent picture and sound quality, but needing a little polishing-up. One point common to this and the G.B. Type *N* is the difficulty of seeing the film in the aperture for the purpose of threading in rack. The Kalee would, too, be improved if the case were modified to permit of sliding the film into the box traps, instead of having to thread it through them.

Sub-standard Demands

AS to our sub-standard machines, why can't we have a really professional 16-mm. sound projector? The Gebescope and the Pathé—the two machines we are using—are both excellent machines as far as the ordinary requirements of 16-mm. are concerned. But the Army requires a machine that will stand up to the same gruelling conditions as 35-mm. projectors—and, if I am not mistaken, so will the kinema after the war. For such work we need a machine which departs altogether from the light construction and toy-like design which provides the present tradition in sub-standard design; we need a machine which is virtually a cut-down version of the full-sized job.

I remember hearing, just before the outbreak of war, that Germany was producing such a machine. I urge our manufacturers, as soon as the claims of urgent war work permit, to do likewise.

Injustice to the B.S.I.

G. WESTON, of the British Standards Institution, draws my attention to a quite unintentional injustice to the institution in my last month's article on standardisation. Says Mr. Weston:—

"I have read with considerable interest your article which appeared in the IDEAL KINEMA of March 13 on standardisation, and I should like to congratulate you on the very able way in which you have handled this subject.

"The only point I would make, and it is not really a serious criticism, is that the poor B.S.I. seems to have the blame for the lack of British standards in this field. On our part, we would maintain that the B.S.I. was here to be used before, but the Industry did not ask us to do anything for them."

This is a perfectly true criticism. It was not until the B.K.S. commenced co-operation with the B.S.I. that any really authentic British standards became possible, and this co-operation unfortunately had not existed for long enough for the wide field to be at all fully covered.

The war has, of course, interfered with such work. Mr. Weston continues: "I was interested to see your plea for early standardisation with regard to the size of take-off and take-up spindles. I think you know that if the Industry responds to your suggestion, we on our part would be ready to do whatever is asked of us." It is rather impossible to consider further standardisation work at the moment, but after the war the joint B.S.I.-B.K.S. committees will, I imagine, be kept pretty busy on this and similar projects.

One piece of work now being carried out by the B.S.I. is the standardisation of exciter lamps. A draft standard has been circulated; as it is so far confidential I am prevented from criticising it here, but shall be doing so on an appropriate occasion.

CARPETING AND CURTAINS

Theatre and Cinema Equipment announce that among recent contracts were the supply of carpets and curtains to the Hermitage, Ascot, and curtains to Havana, Romford. A recarpeting job shortly to be undertaken is at the Palace, Alton, Hants.

BOTH SIDES OF THE PICTURE

From the viewpoint of both Patron and Exhibitor the Taylor-Hobson "Ultimum" lens gives tip-top performance and satisfaction.

The Patron, although he may not know or care what the technical explanation is, finds his visits more enjoyable because a clear sparkling picture on the screen makes for realism and permits 100% entertainment.

The Exhibitor for his part is doubly rewarded by a satisfied audience and a lens which utilises to the full the light for which he pays.

Looking at both sides of the picture, therefore, we find every reason for the popularity of Taylor-Hobson projection lenses amongst Exhibitors in this country and abroad.

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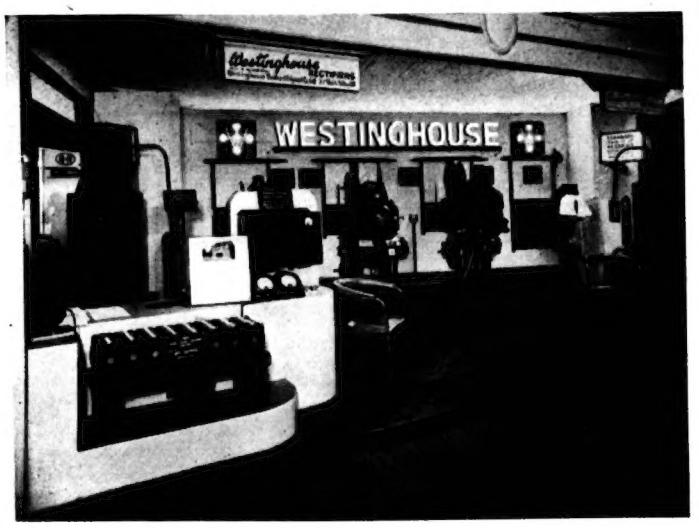

Do you remember the wonderful C.E.A. Exhibition at Blackpool in 1939? The amazing "Projectionists Guild" attendance on the Sunday? The "Bumps-a-Daisy" girls? And the Westinghouse Stand where so many of us renewed pleasant acquaintance and discussed things of mutual interest? They are good times to look back upon, *but there are even better times to look forward to* when the present job of work is done; and Westinghouse will be on the spot again with many new and even more interesting developments.

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SUB-STANDARD SOUND: SUGGESTIONS FOR IMPROVEMENT

A More Robust Design Needed

By R. HOWARD CRICKS, F.R.P.S.

I HAVE frequently expressed the opinion that the sub-standard sound film has far wider potentialities than are generally realised. We must get rid of the idea that 16-mm. is an amateur film; it isn't—the amateur uses 8-mm. or 9.5-mm.

Already for instructional films, sound or silent, for the Forces, 16-mm. is used almost exclusively. I have not the least doubt that after the war we shall see commercial kinemas equipped only for 16-mm.; both in this country and America 16-mm. has been used for making local topicals, so far either silent, or with sound on disc, but no doubt simple recording systems will be produced adapted to this purpose.

It must be confessed, however, that the average quality of sound from the sub-standard film is much inferior to that from 35-mm. Yet I have heard 16-mm. films which at their best were indistinguishable in reproduction from the larger film. Why is it not possible always to maintain this high standard of sound quality?

A More Flexible Base Needed

Let us start with the film itself. In my opinion, the worst enemy of sub-standard sound quality is the film base. Being non-flam., it is far less supple than the inflammable base of 35-mm. stock; therefore the first essential of good reproduction from it is that it shall be kept moist, as by being stored in a humidor can. The effect of lack of suppleness can be seen as the film runs over the curved sound drum; instead of hugging the drum closely, the film tends to bend chiefly at the perforations, so that in effect the focus of the slit on the track is continually varying. A curved sound gate is essential, owing to the difficulty of using any form of pressure on the narrow lands of the track.

It must be remembered, too, that, although 16-mm. film is only roughly two-fifths the width of 35-mm., and runs at two-fifths the speed, the base has the same thickness. This in itself aggravates the problem.

Next we have the question of emulsion. If the grain of the emulsion is of the same coarseness as that of 35-mm., one can assume that ground noise will be increased inversely in greater proportion than the area of the respective sound tracks. The track width of 16-mm. is roughly two-thirds that of 35-mm., so that the smaller film has a track area only approximately one-quarter that of 35-mm. Therefore we can expect ground noise to be more than four times as prominent.

Better Emulsions Employed

On the other hand, new photographic emulsions are being produced having exceedingly fine grain. Already these emulsions—for instance, the Ilford HR, or "High Resolution"—are being coated on 16-mm. films, and we can therefore expect a very considerable improvement both in reduced ground noise and in improved definition of the higher frequencies.

The method of producing the track plays an important part in its ultimate quality. It is generally agreed that contact printing from a 16-mm. negative must at all costs be avoided, largely because the faults I have mentioned are introduced twofold.

Laboratory Practices

Opinions differ as to whether better quality is obtained by optical reduction or by electrical re-recording from a 35-mm. track. In the former case, the negative should be specially recorded to give suitable frequency corrections for the 16-mm. track, while in the re-recording method these corrections can be introduced in the circuits of the re-recording amplifier.

The curves reproduced (prepared by Leevers Rich and Co.) illustrate the correction needed in either case.

Then, too, much sub-standard sound is still being ruined by inferior laboratory work. So many laboratories have the idea that the 16-mm. film is a toy, and, anyway, there is no money in it. Actually, it requires a considerably higher standard of processing if equivalent results are to be obtained.

The general question of film handling becomes of increased importance with 16-mm. A sound-track scratch, for instance, will sound four times as prominent as on 35-mm. The same applies to dirt on the track, with the added difficulty that the resultant ground noise will occur at lower frequencies. Joins need increased precision, but this, on the other hand, is more often assured by the use of joining presses.

Reproducing Faults

Next we come to the reproducer. The design of 16-mm. sound heads presents a serious problem. Just as much as in the professional sound head, a good massive flywheel and adequate smoothing means are essential; yet the 16-mm. machine is generally required to be portable, and lightness is a desideratum.

We do not expect to obtain quite the same quality of sound from a 35-mm. portable as from a permanently installed theatre machine; why should we in the case of 16-mm?

Greater Robustness Needed

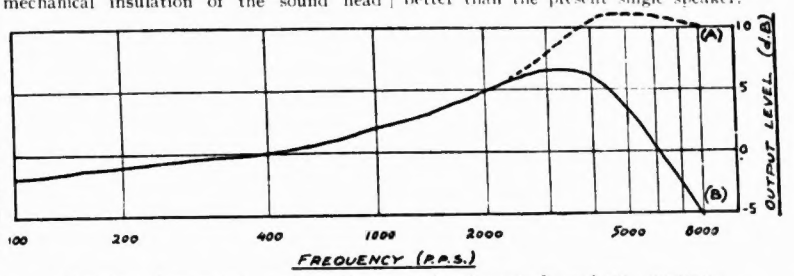
The designer who would produce a really satisfactory 16-mm. sound projector must give up all thoughts of portability, and build a machine embodying the same features as a 35-mm. kinema projector. In particular, it must make allowances for the characteristics of the film itself to which I have already referred.

In the first place, improved provision must be made for cooling the picture gate, so that the film will not dry out after being projected two or three times. Means must be found for ensuring that the film hugs the sound drum closely, without taking a polygonal course. The construction of a really massive machine, together with mechanical insulation of the sound head from the intermittent motion, would do much to reduce the pick-up of mechanical vibration which is at present a fault of most machines.

Amplifiers are too Compact

Another fault introduced by the desire for portability is the use of amplifiers which are too compact, and, therefore, inaccessible, and without the refinements of professional equipments. A serious fault I have found is that, due presumably to the use of inadequate components in the power pack, and to the absence of delay switching, flash-overs on the photo cell, a thing almost unheard of in the kinema, are of quite frequent occurrence; time was when we considered a seven-seconds' flash-over was sufficient to ruin a cell—it is a good thing that modern cells are sturdier!

This abandoning of the desire for portability would also lead to another improvement. When sound equipment is installed in a kinema the engineers may spend weeks deciding on the position of the speakers and varying the acoustic conditions. Yet in the average 16-mm. show, one spends a few minutes positioning the speaker and adjusting the tone controls, and calls the job finished. We could, too, use something better than the present single speaker.



Recording characteristic used on 35-mm. push-pull track for reduction purposes: (a) modulation depth on film for constant input voltage from microphone; (b) output voltage level from play-off head (difference represents 35-mm. film, slit, and cell losses)
By courtesy B.K.S. Journal

It will be seen that I do not envisage any sudden advance which overnight will make 16-mm. sound the equal of 35-mm. Only by steady progress in every direction, and by the realisation that 16-mm. has reached the status of a worthwhile competitor to the larger film, will such results be obtained.

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Renovations and installations of furnishings in kinemas by Beck and Windibank, Ltd., Clement Street, Birmingham, are as follows: Complete renovation and recovering of seating and extensive recarpeting at the Picture House, Doncaster; reseating the balcony of the West End Cinema, Paisley; extensive renovations and reupholstery contracts at the Cinema and the Princess, at Hoyland; installation of electrically controlled curtains at the kinema., H.M.S. "Raleigh," Torpoint; extensive seating, carpet and curtain renovations at the Edgbaston, Birmingham; new seating for the Regal, Forfar, and the Carlton, Kirkcaldy. B. and W. have also in hand several large contracts for new seating, carpets and reupholstery for kinemas in this country as well as for important jobs in the Dominion of South Africa.

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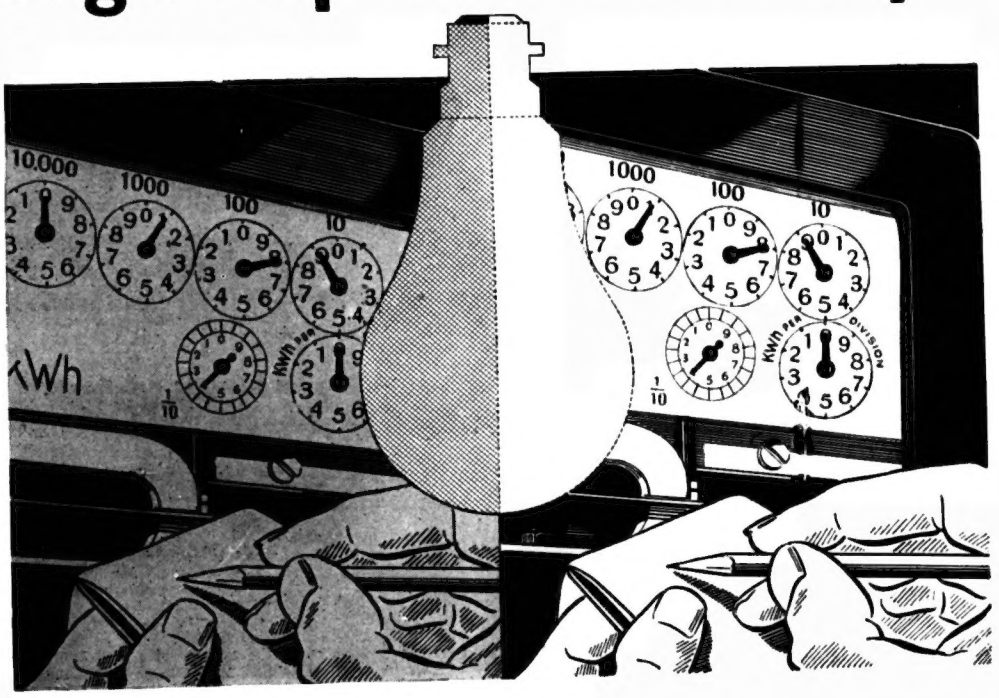

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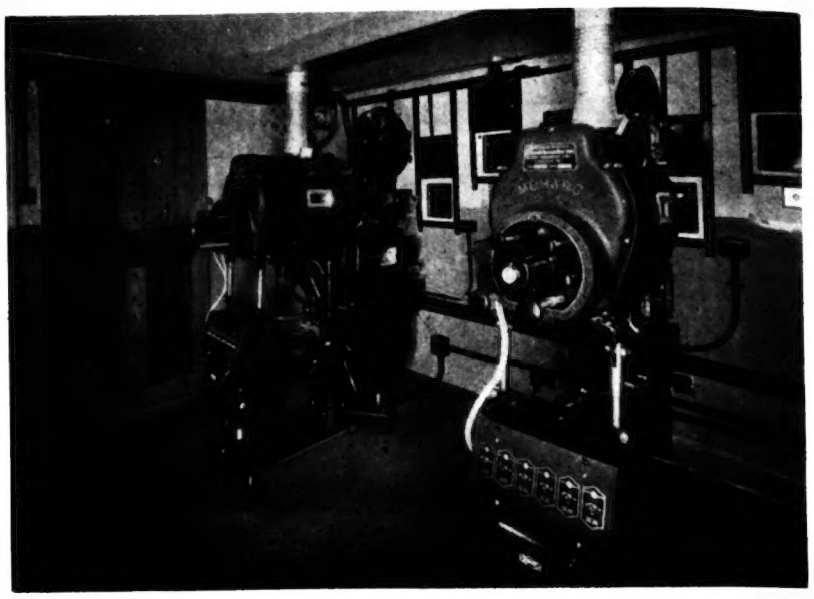

RCA High Fidelity sound equipment was installed last month at the Ministry of Information preview theatre, Senate House, Malet Street, W.C.1. The illustration above shows the projection room of the theatre

POOL CARBONS

ROBUSTNESS OF RECTIFIER BULBS

A Survey by Hewittic

THE effect of bomb explosions upon the more delicate parts of sound equipment and electrical installations generally has been discussed in these columns at intervals ever since air attack became a menace 18 months ago.

A survey has been undertaken by Hewittic Electric which shows that rectifier bulbs employed in their apparatus possess a robustness which should be very satisfying to every user.

What Glass Will Resist

It is important in examining a question of this nature to dispossess one's mind of impressions and to base judgment on actual facts and conditions. The commonest of such impressions is that of the "fragility" of glass, which no doubt springs from our day-to-day experience of this material in its common forms. How easy to break a window, how sad the early demise of a precious pair of spectacles! These simple things leave an impression of fragility which is, in fact, quite irrelevant when applied to glass in many other forms. Thus we find this same material being used to reinforce concrete, for the making of suspension insulators, for bullet-proof shields on aeroplanes, and for the making of electric lamps and wireless valves which have to stand up to the heaviest of blast and shock effects on warships.

100 lb. per Square Inch

The glass used for Hewittic bulbs must necessarily be strong, because there is a vacuum inside and therefore an external air pressure of 15 lb. per square inch under normal working conditions. This represents on the average size of bulb used in kinemas a total pressure of over five tons. Furthermore, the bulbs are of generally spherical form, which is inherently very strong, and have under test withstood hydraulic pressures up to 100 lb. per square inch. Now the blast pressure of one ton of high explosive—equivalent to a very big bomb—when unimpeded by obstructions, is roughly 2½ lb. per square inch at 100 yds. This is equivalent to a pressure of nearly 1½ tons per square yd., so that anything nearer than this distance can be considered as a direct hit, in which case the building would collapse and the survival of the rectifier becomes irrelevant.

Furthermore, it must be taken into account that the bulb is well protected by being inside a steel cubicle and enclosed within four walls. This protection is an adequate safeguard against flying splinters, as well as serving to reduce the blast pressure that can gain access to the bulb.

Another possible cause of damage is ground vibration which is very great in the vicinity of a bomb exploding after penetrating the earth. There is evidence of bulbs having jumped three inches from their working position and having fallen back into their cradles without damage. Fortunately, the cradles are well padded and it may be precisely this flexibility which has saved the glass from being fractured.

Surviving the Shock

Several kinemas could be named that have had direct hits but are not so badly damaged as to be irreparable. In some of these cases the operating boxes have been badly shaken up and the survival of the glass valves in the sound equipment and the rectifier has caused some surprise. Their immunity from harm was, however, actually not so very surprising but rather a practical proof of the robustness that might be expected from consideration of the facts set out.

In spite of its other war work, Hewittic Electric has been able to preserve its close association with the kinema Industry and is still able to give reasonably good deliveries for kinema rectifiers.

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